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Haydn

MASTER SERIES FOR THE YOUNG

Compositions for Piano in their Original Versions
Selected and Edited by

Edwin Hughes

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G. Schirmer, Inc.
New York

JOSEF HAYDN

The lifetime of "Papa Haydn" covers one of the most eventful epochs in history. Josef was born in 1732 (on March 31) at Rohrau, Lower Austria, seven years before Maria Theresa (1740–80), Empress of Austria, ascended the throne. He died in 1809 (on May 31) at Vienna, a few days after the troops of Napoleon had occupied the Austrian capital.

Within these dates lie the wars between Prussia and Austria (1740–63), Bavaria and Austria (1778–79), Turkey and Austria (1789–91), the French Revolution, the advent of Bonaparte and his victorious campaigns against the greater part of Europe, especially Austria. But not only in the countries in which Haydn lived or which he visited, was history being made, in his day; across the Atlantic, a war of liberation from English sovereignty was followed by the organizing of thirteen colonies into the United States of America. This war-ridden eighteenth century is among the most fertile and highly developed eras in the evolution of peace-loving arts and sciences.

Music, when Haydn was born, was still a comparatively young art, lacking in the more rigorous conceptions of form. It owes to him, especially in the field of orchestral and chamber-music, the establishing of certain moulds and frames which still remain the architectural basis of musical composition. This creative and unerring sense of shape and balance is Haydn's distinguishing mark among the masters of his time, and the great heritage he left to his successors. He had given early proof of musical talent and had a fine voice which was the cause of his leaving the rural province of his birth, in 1740, and becoming a choirboy at St. Stephen's, in Vienna, where he received a musical and general education. In 1748 he lost his voice and his position in the choir. Then began a time of hardships, during which he gave lessons, played for dances and street "serenades," which latter belonged to the fashionable ways of courting in those days. He lived in the same house with the famous poet and librettist Metastasio, whose young *protégée*, Marianna Martinez, became one of his pupils. Through Metastasio he made valuable acquaintances among musicians. The pupil grew up to be the famous Mademoiselle Martinez whom the learned English traveller and musicographer Burney heard at Vienna, in 1773, and of whose accomplishments he could not say enough. Haydn soon found an opportunity to come in touch with rich and noble amateurs who did much for the cultivation of music by maintaining private string-quartets, orchestras and even theatrical troupes. Haydn wrote for them his first piano sonatas and chamber-music; his first opera dates from 1753, three years before the birth of Mozart, whom he survived by eighteen years, a period marked by the composition of his greatest oratorios, "The Creation" and "The Seasons."

In 1761, Haydn entered the service of the princely house of Esterhazy, Hungarian magnates of immense wealth and great culture; four masters, belonging to three generations, were his kind and generous protectors. He remained in their employ for twenty-eight years (practically the whole of Mozart's artistic career), spending the summers in Eisenstadt, Hungary, and the winters in Vienna. Paul Anton Esterhazy dissolved the orchestra in 1790, granting Haydn a substantial pension. Haydn now felt free to accept the invitation which had come from London to visit England and to conduct orchestra concerts there, also to write for these occasions a set of new symphonies. He arrived in London on January 2, 1791, and stayed in England until 1792. On his return to the Continent, he passed through Bonn, where a musician, named Ludwig van Beethoven, aged twenty-two, was introduced to him. He thought so much of the young man's talents that he caused Beethoven to follow him to Vienna and study with him. In January, 1794, Haydn paid a second visit to London, where the same honors and pecuniary gains awaited him that had marked his first sojourn in England.

When Haydn returned to Vienna, in August, 1795, he was a celebrated master and rich man. Nicolas Esterhazy, son of Paul Anton, reinstalled the orchestra of his grandfather and placed Haydn at the head of it. Haydn bought a house near Vienna and enjoyed the fruits of his industry together with the homage paid to his genius. But the general unrest of Europe, particularly the revolutionary upheaval in France, made itself felt even in the quiet of Haydn's retreat. Napoleon Bonaparte had started on his dazzling round of military and diplomatic victories. In the month of January, 1797, in which the great Corsican overthrew the Austrians at Rivoli, Haydn—being intensely patriotic—wrote the famous Austrian imperial hymn, which quickly became the rallying song of a faltering populace and army.

In England, Haydn had heard wonderful performances of Handel's oratorios, and it was due to English influences that he now tried his hand at the same form of composition. "The Creation" was finished in 1798, first given in Vienna during the following year, and performed in Paris in 1800, the year of Napoleon's victory at Marengo. It was in Paris, too, that the first complete edition of Haydn's quartets was published, bearing the dedication "To the First Consul." Haydn was sixty-nine years old when he wrote "The Seasons," a work of perennial charm and universal appeal.

Continued wars had brought with them conditions which could not fail to undermine the already declining health of an aged and sensitive person. Haydn fainted, on the 10th of May, at the sound of French cannon bombarding Vienna; his spirit was completely broken when the enemy entered the Austrian capital, three days later; and on May 31 Haydn expired with—as tradition has it—a prayer for the house of Hapsburg on his lips.

They were truly great times in which this master lived; and great were his own achievements. Music was in a formative state, and it required just such a logical, clear mind as that of Haydn to open for it ways which made possible the organic development that it received at the hands of his successors. His special domains were the orchestra and the string-quartet. Even considering his long lifetime, his productiveness was amazing. Not equalling Mozart in the sensuous beauty of that composer's finest inspirations, nor Beethoven in the grandeur of conception and power of expression, Haydn's music excels in animation, grace, and polish of workmanship, which are the salient features of that unique period—marked by frills and furbelows, Dresden china and minuets—commonly known as *rococo*.

C. E

MASTER SERIES FOR THE YOUNG

In presenting this unique series, issued especially to meet the need of the young pianist for material from the master composers for the instrument, a work is put before the public which, it is hoped, will fill a long-felt want.

Each volume contains a collection of the technically easiest compositions of the master represented, arranged progressively with regard to difficulty, and edited and fingered from a thoroughly modern standpoint. The numbers included were all penned especially for the instrument by their composers, so that the edition contains none of the tasteless arrangements from operas, symphonies, string quartets, and so forth, which have disfigured many publications of like nature in the past.

Naturally, the volumes do not all represent one particular "grade" of difficulty. Chopin and Grieg, for example, wrote no specific "children's pieces," as Schumann and Tchaikovsky did, and Mendelssohn's "Pieces for Children" require a technical development much more advanced than that demanded by the simpler compositions of Bach, Handel and Mozart. Each volume may be looked upon as an introduction to the study of the individual style and characteristic manner of the composer in question.

The use of excerpts from larger compositions has been necessary in a few instances, on account of the lack of sufficient appropriate material among the composer's works. In the case of some of the older compositions, undue prolixity has been avoided by a judicious paring of the numbers.

Attention is called to the completeness and accuracy of the modern pedal markings, the observance of which will result in the development of the student's taste and ear in the direction of correct pedalling. The use of the antiquated and inexact "Ped. ★" has been done away with entirely. Where pedal marks are absent, as in the case of the Bach and Handel numbers, which were written for instruments not equipped with the damper pedal, the use of the latter is to be avoided.

EDWIN HUGHES

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ALPHABETICAL INDEX

	PAGE
ARIETTA IN A	3
ARIETTA IN E♭	2
FINALE FROM THE SONATA IN C	10
LA ROXELANE, AIR WITH VARIATIONS	6
MINUET IN C	13
MINUET IN E	4
SONATA IN G	22
THEME WITH VARIATIONS	16

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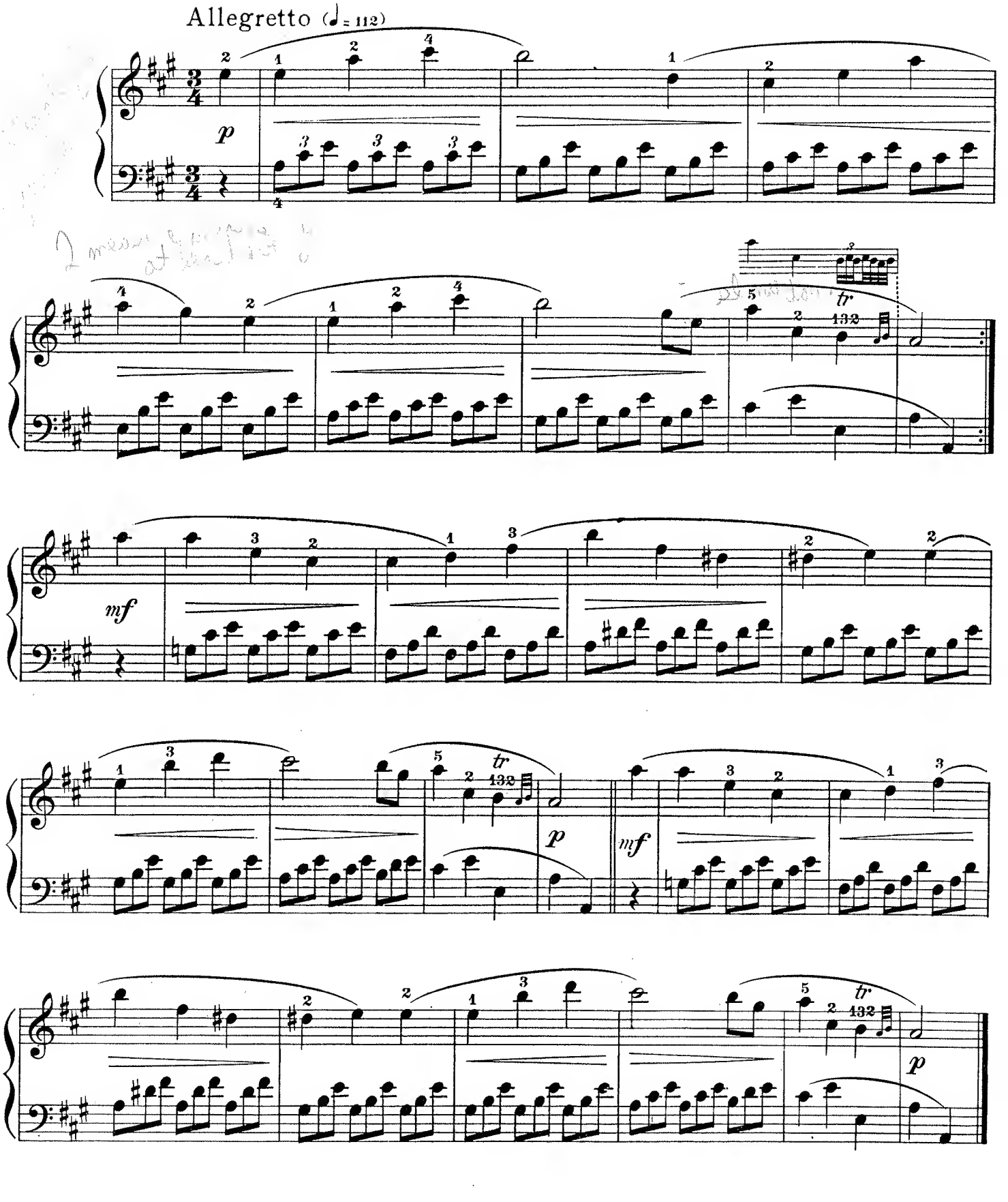
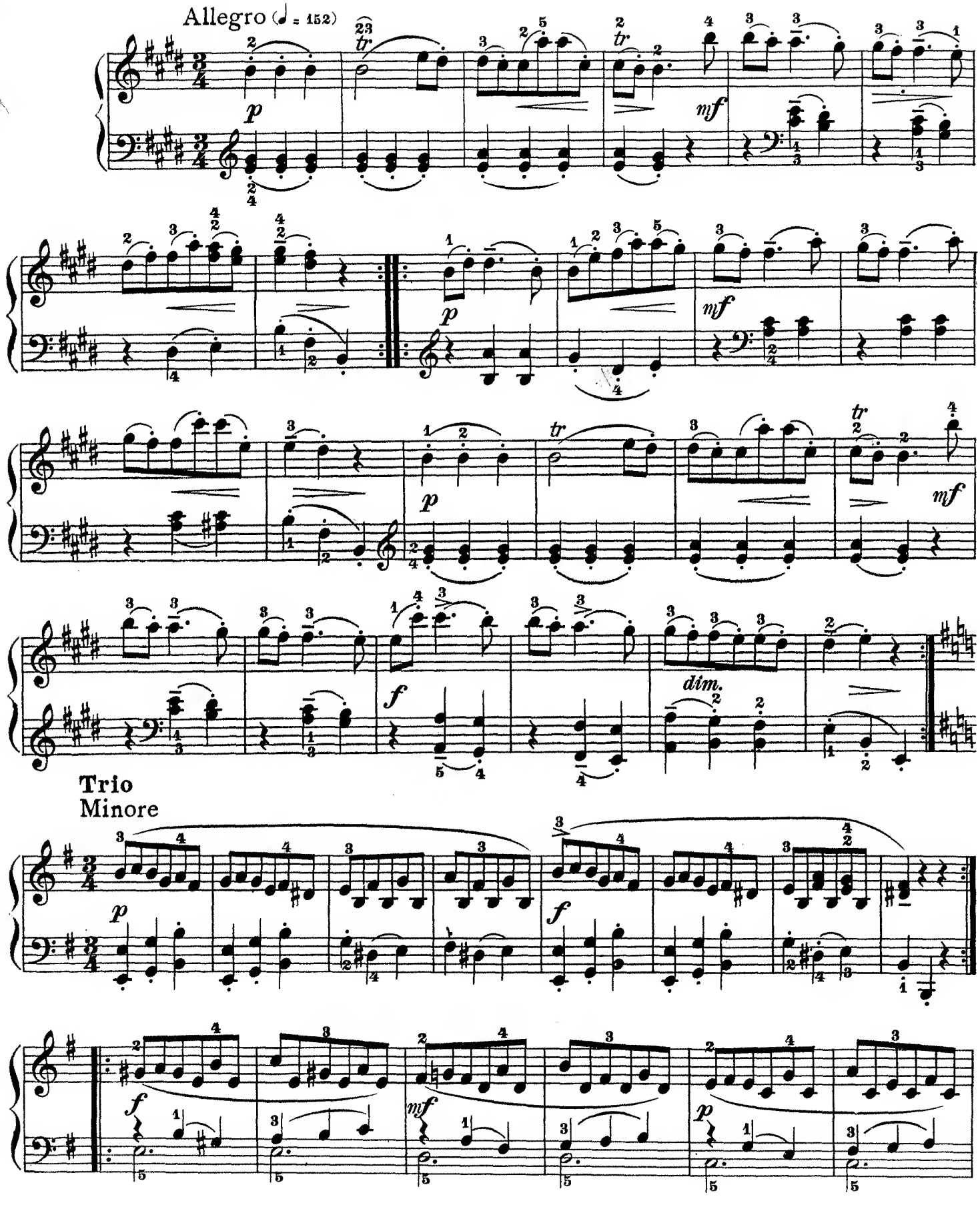
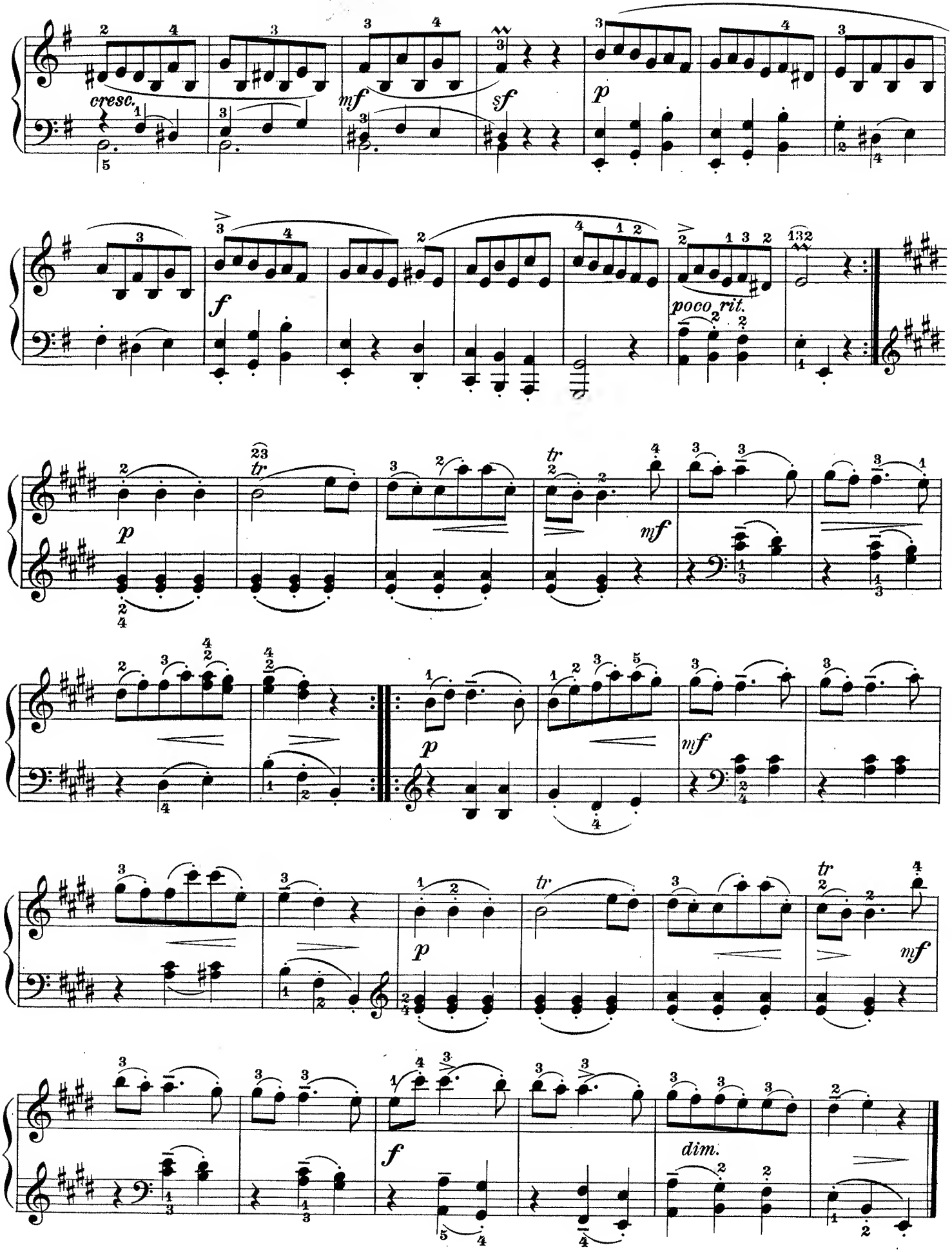
Arietta in A



Minuet in E

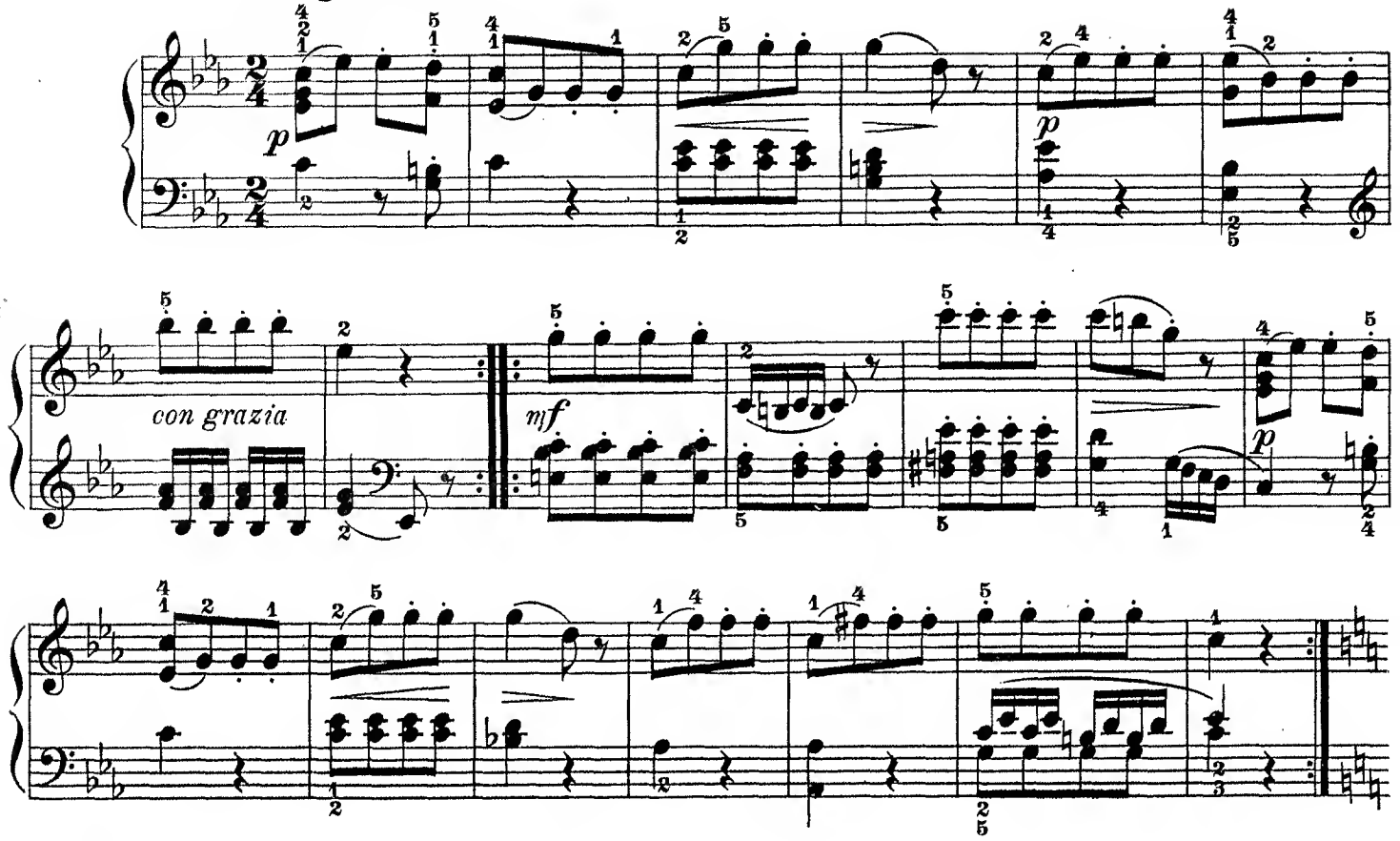



cresc.
mf
sf
p
f
poco rit.
p
tr
mf
p
mf
p
tr
mf
f
dim.

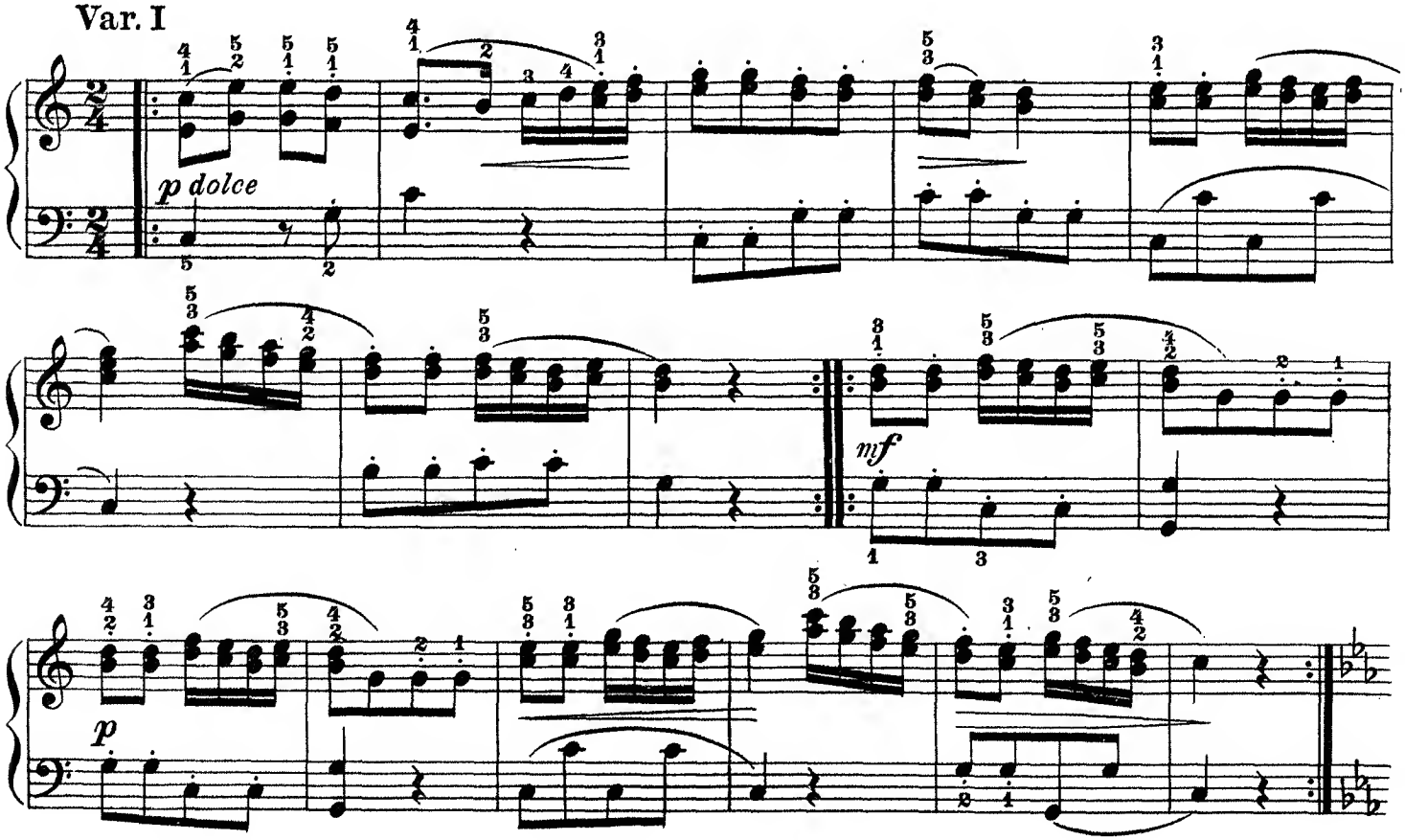
La Roxelane

Air with Variations

Allegretto (♩ = 72)



Var. I



Var. II

mf *cresc.*

f *mf*

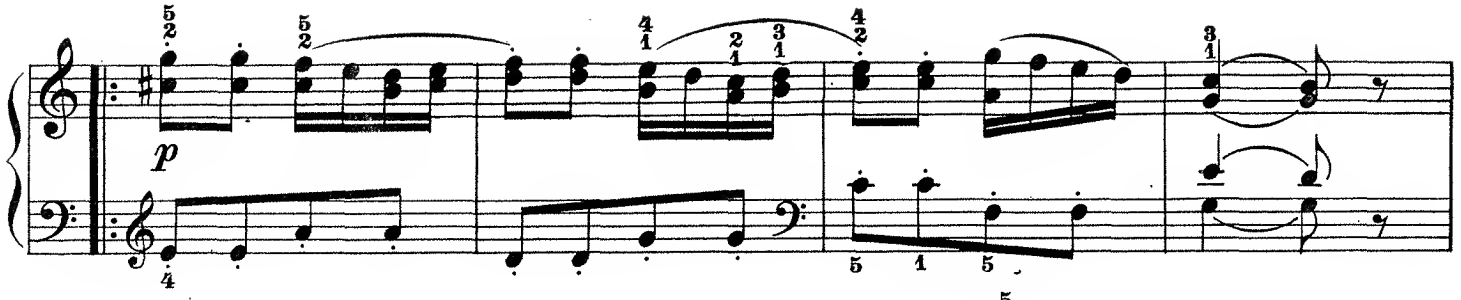
f *mf*

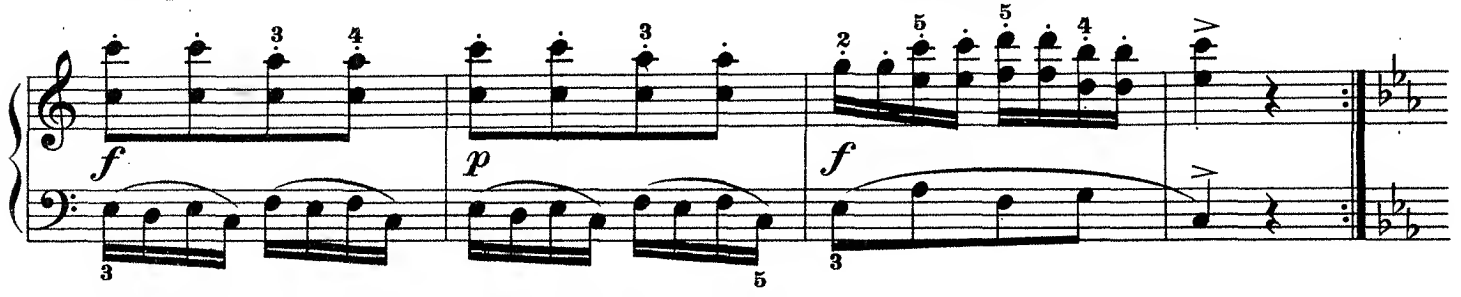
f *f* *p* *f*

Var. III

p dolce

f





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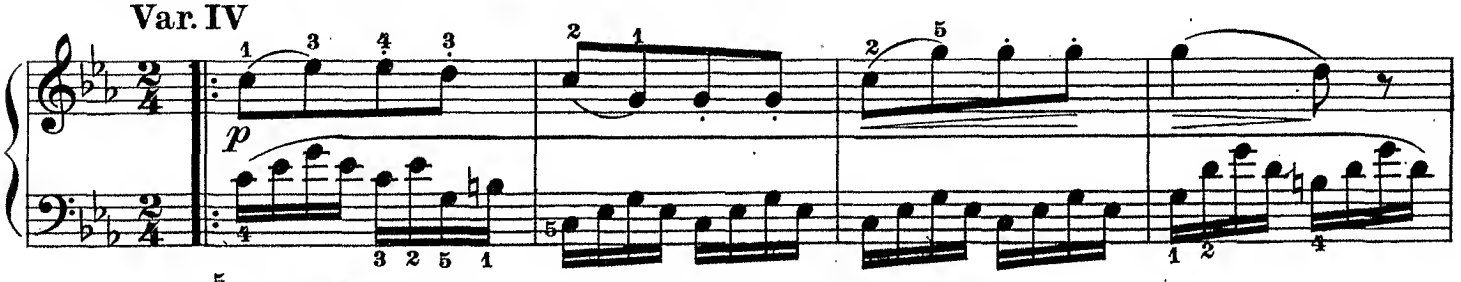
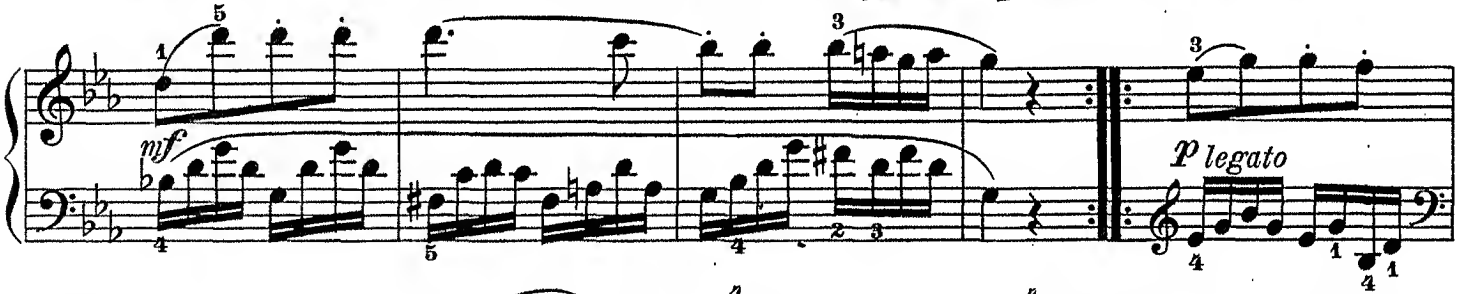
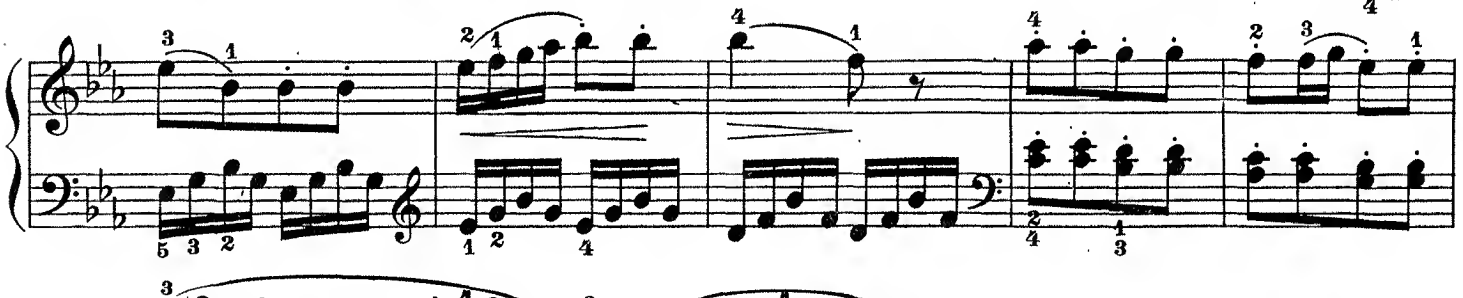
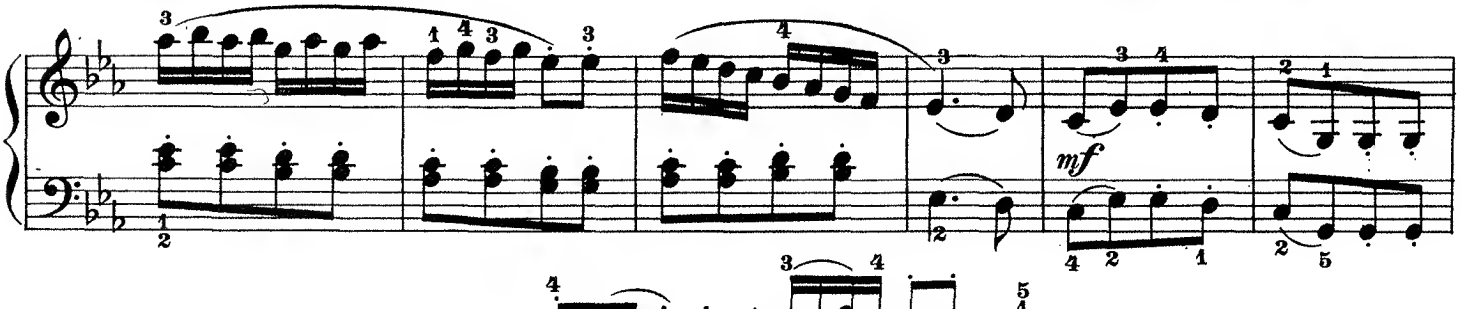
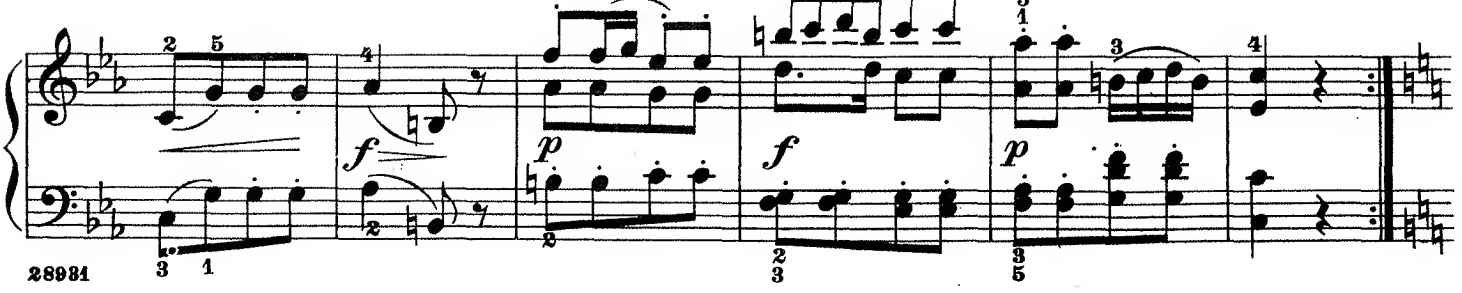


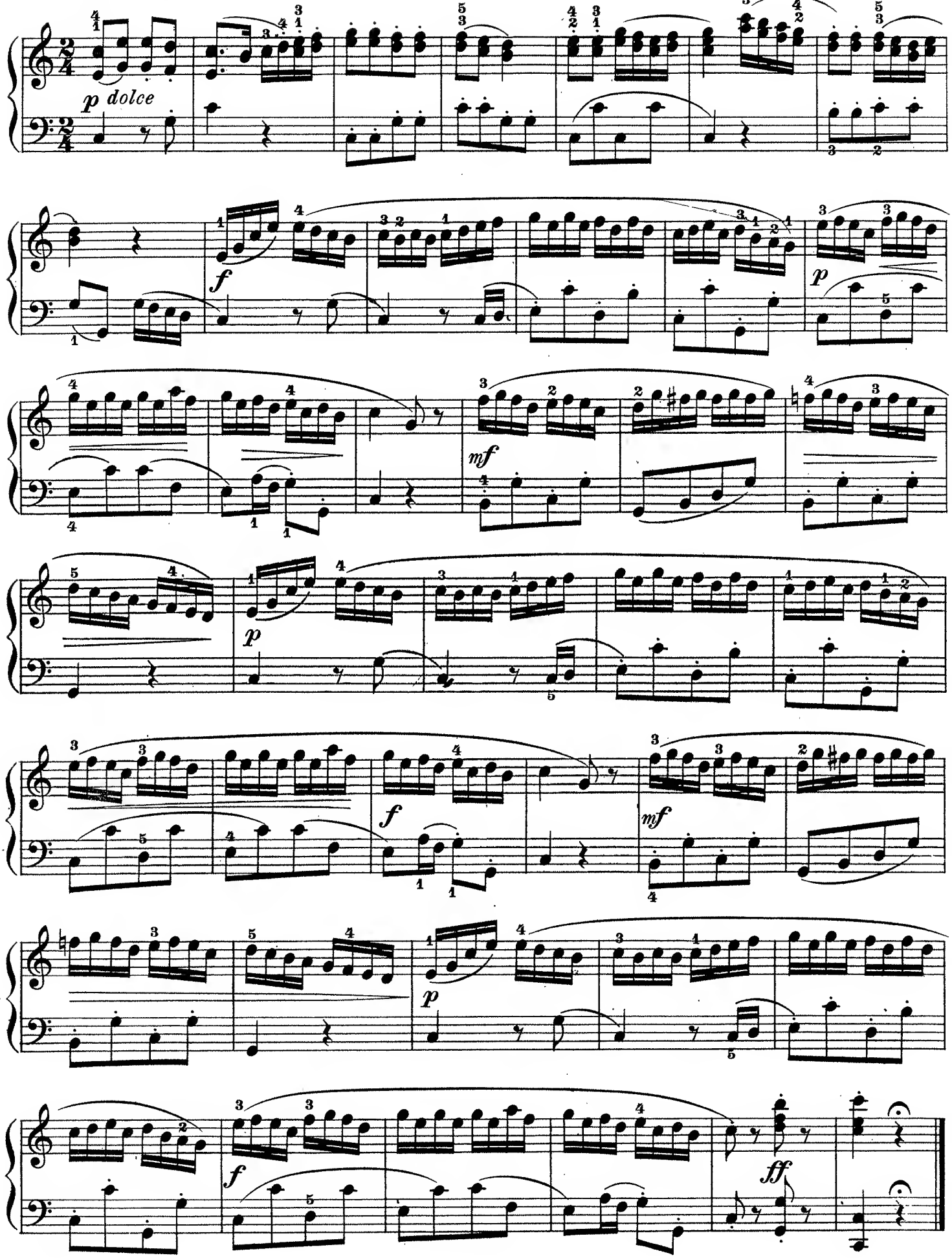








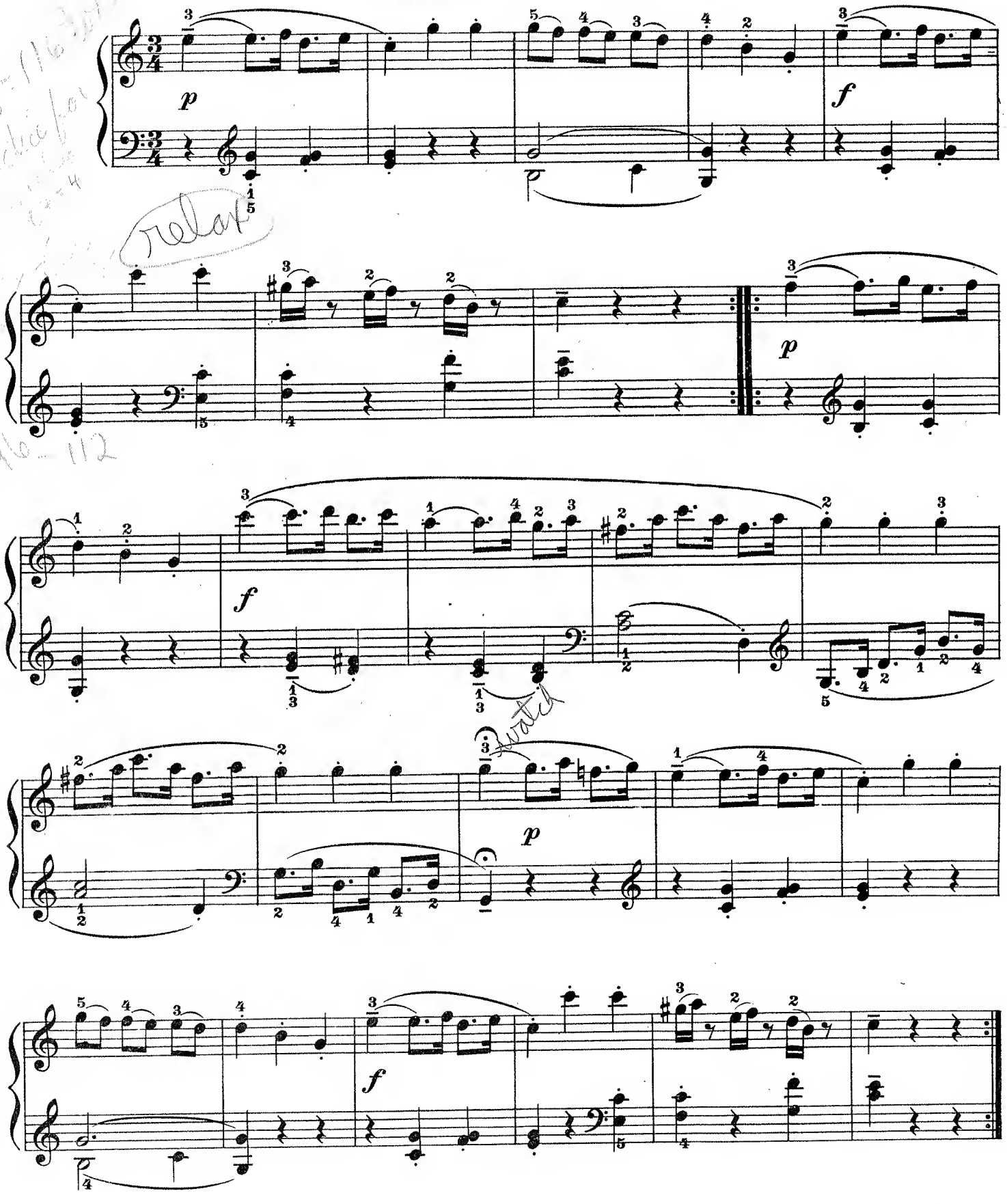
Var. V

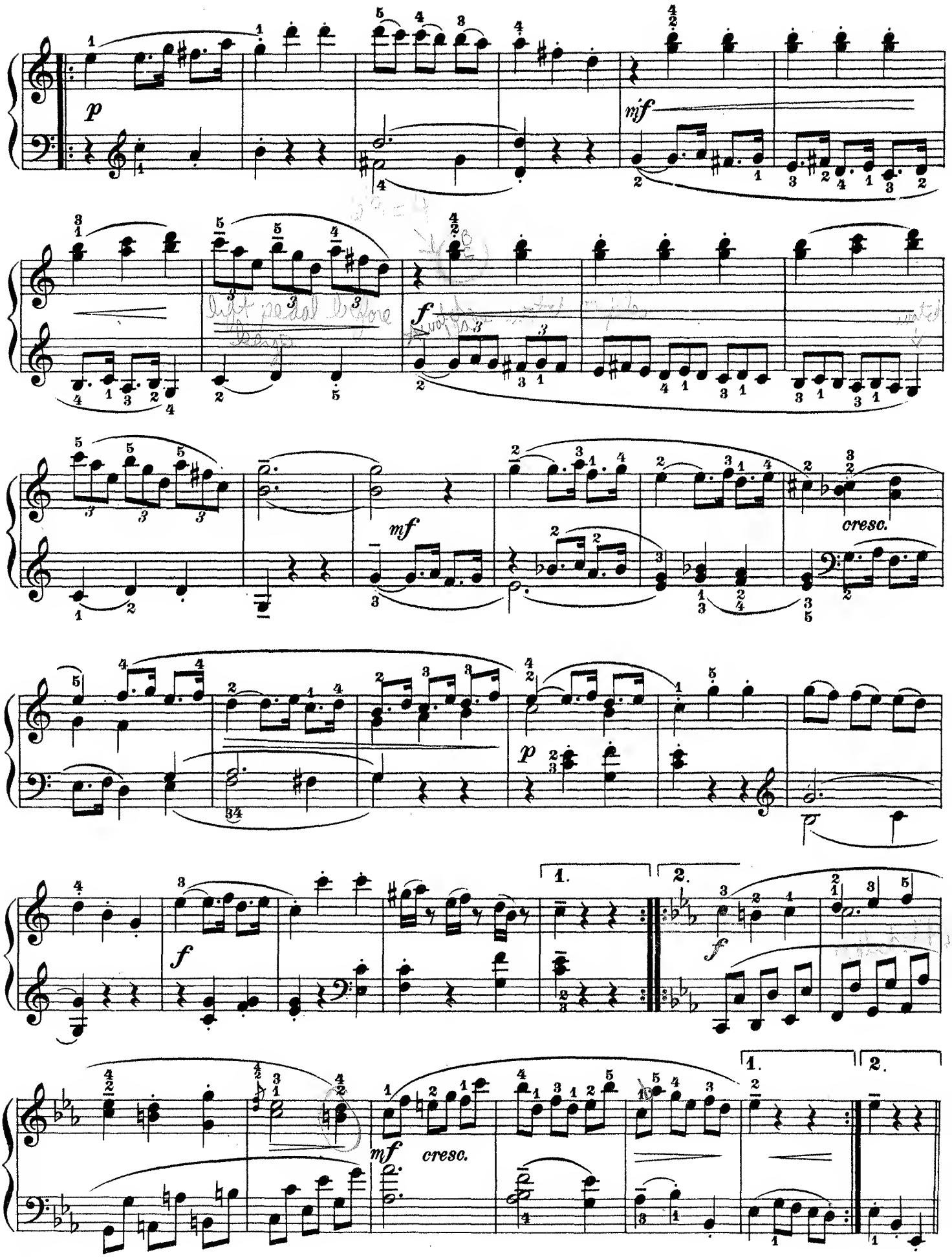


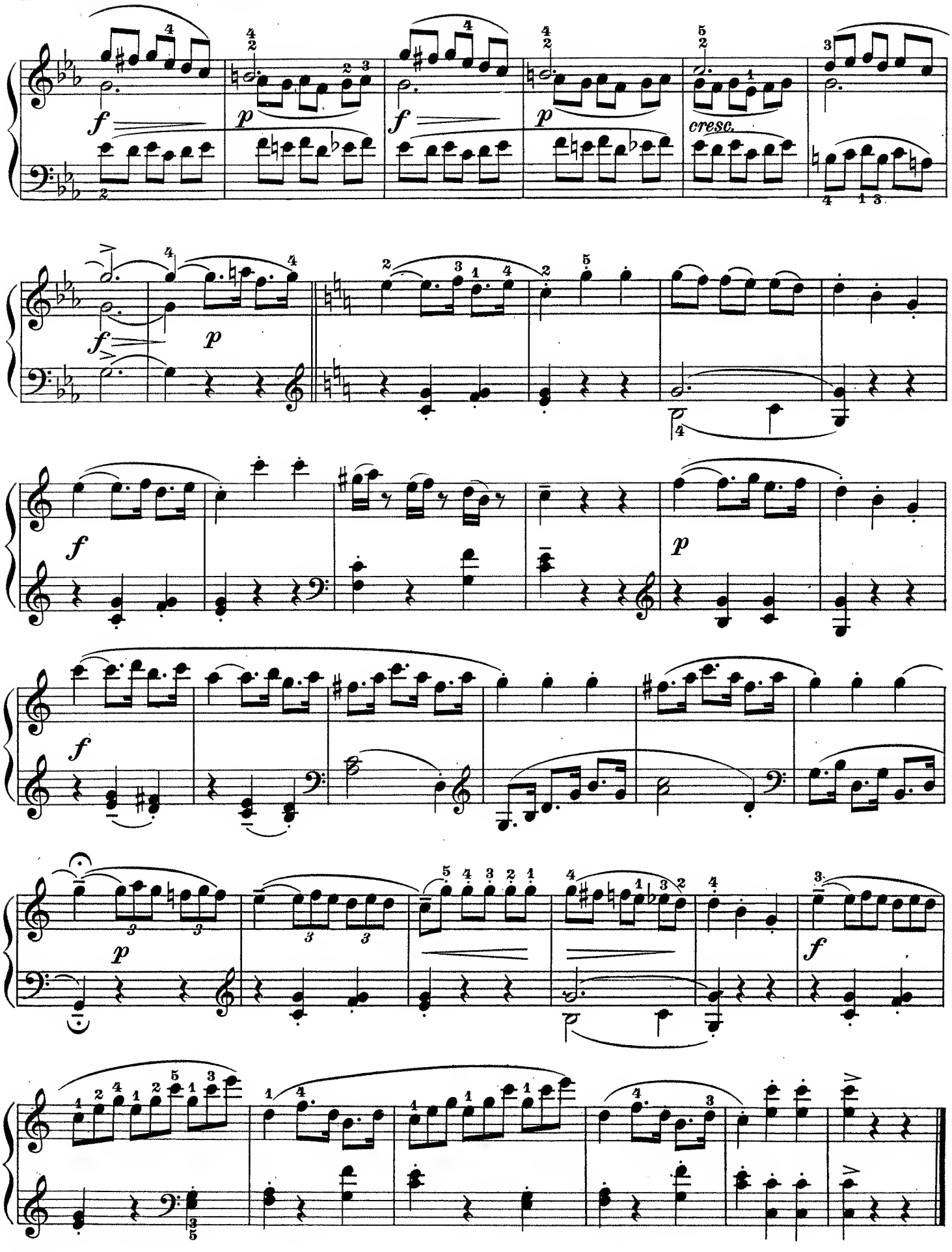
Finale

from the Sonata in C

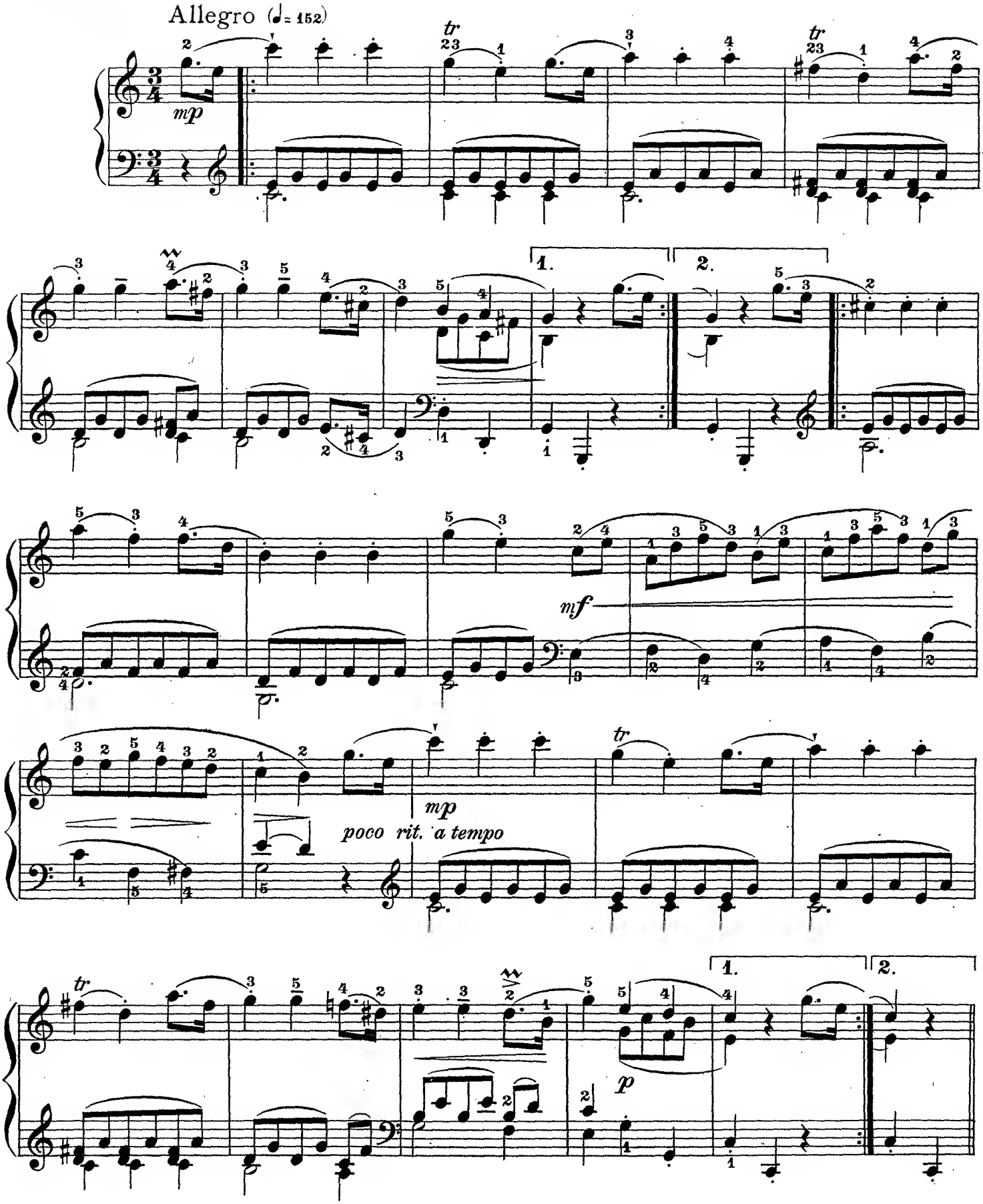
Allegro (♩ = 152)




p
mf
f
mf
cresc.
p
f
1.
2.
f
mf
cresc.
1.
2.


f
p
cresc.
f
p
f
p
f
p
f

Minuet in C



Trio

tranquillo

mf

p la 2da volta

1. 2.

mf

mf

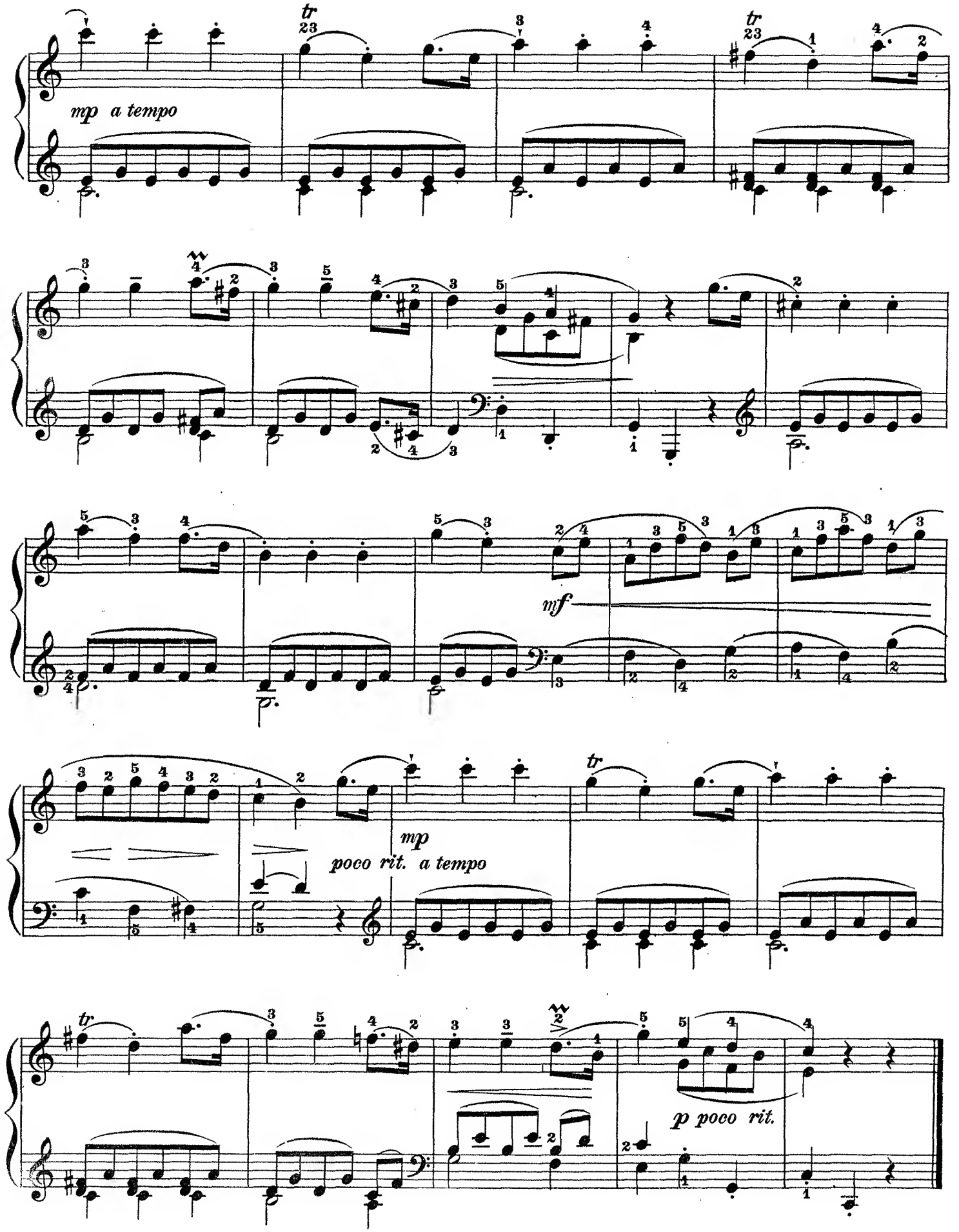
p

1. 2.

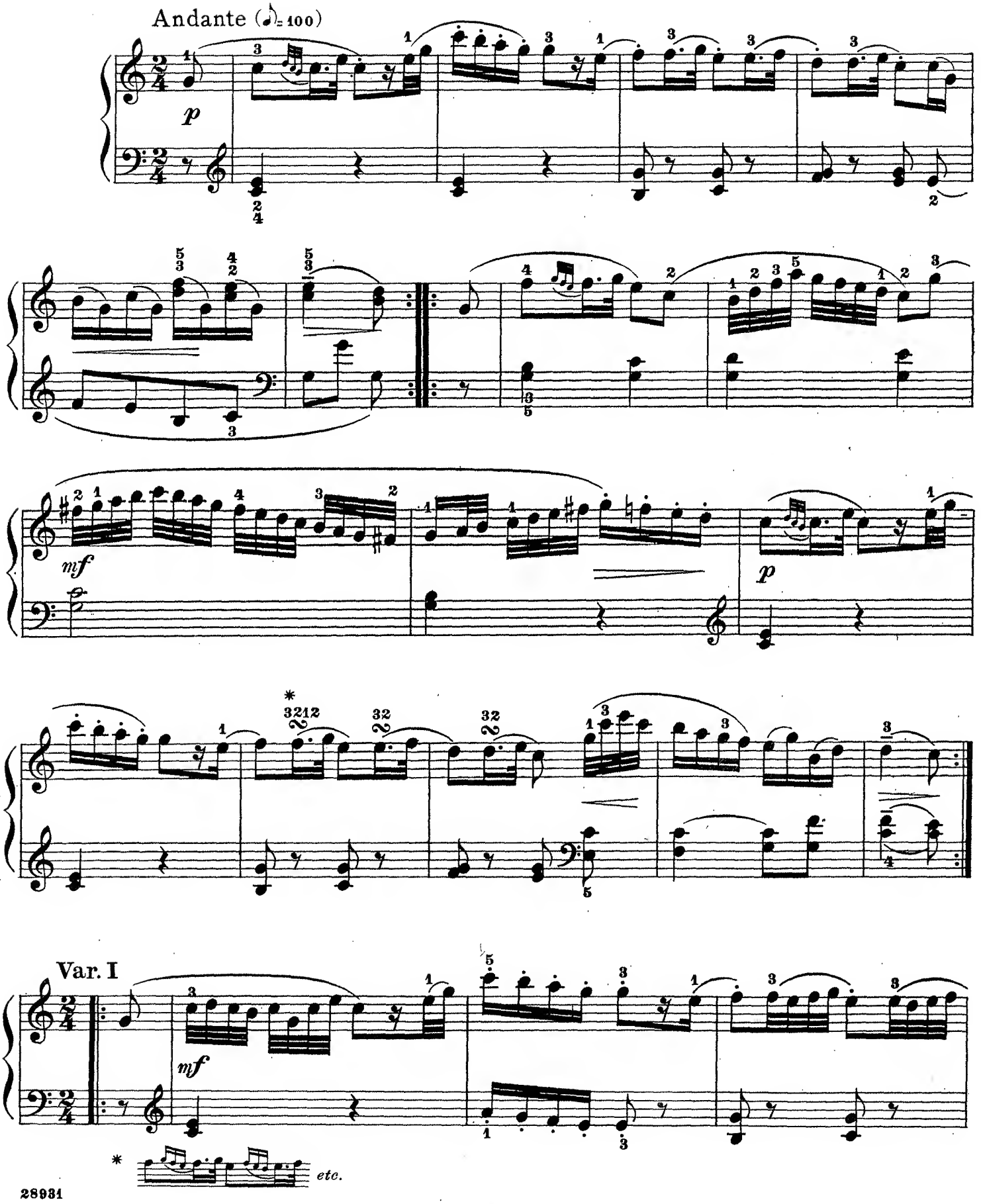
mf

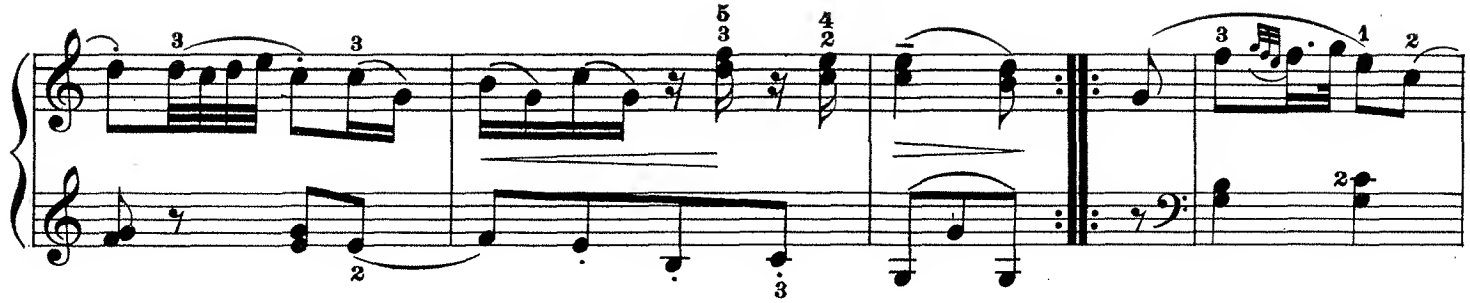
p

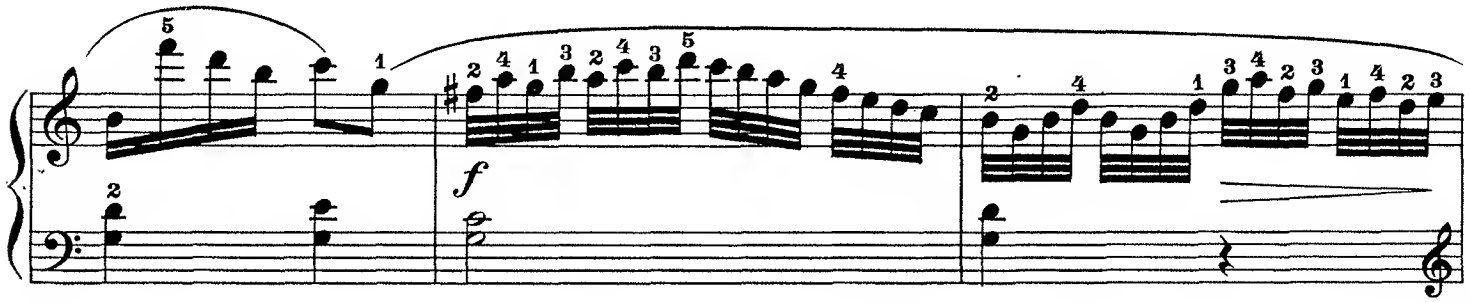
poco rit.

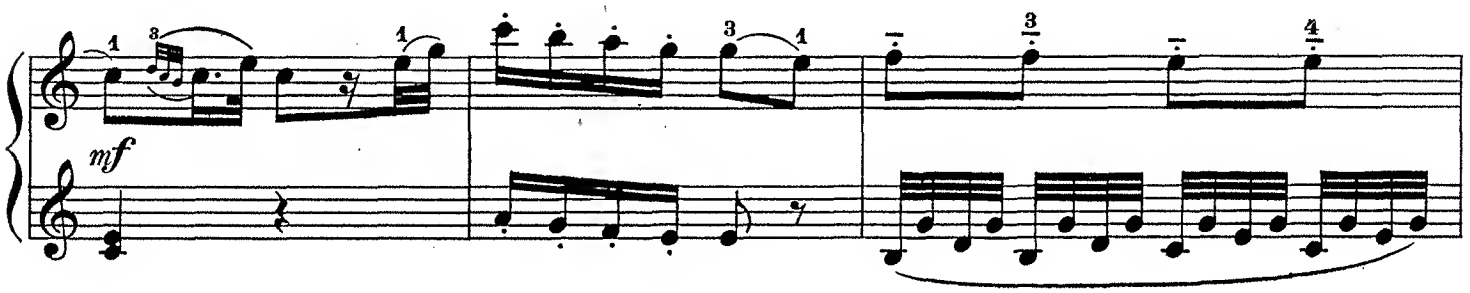

mp a tempo
mf
mp
poco rit. a tempo
p poco rit.

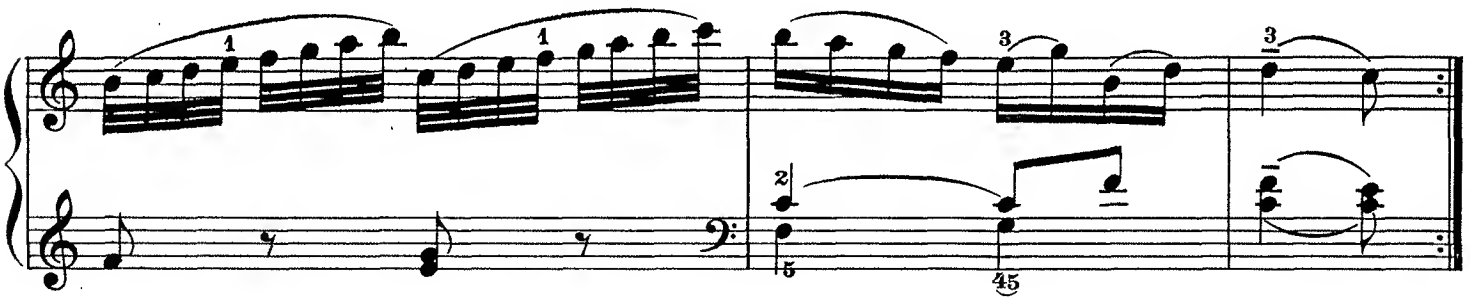
Theme with Variations











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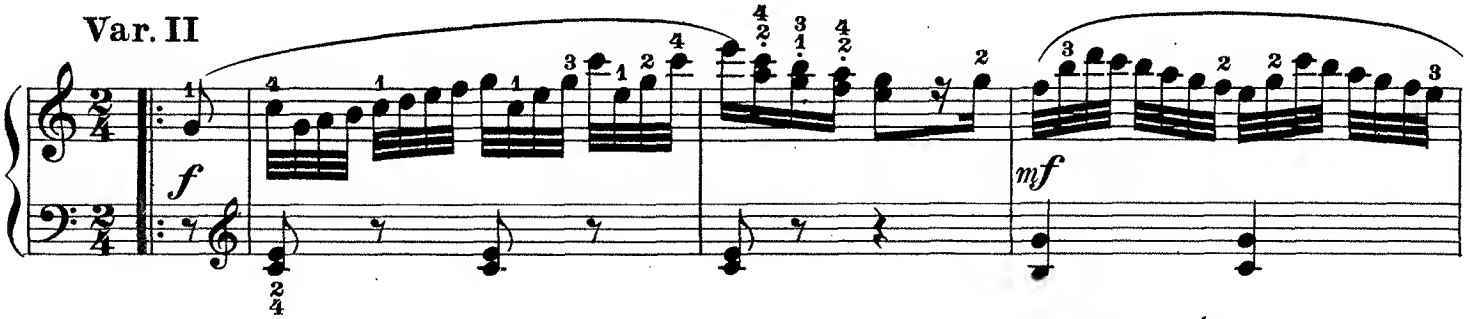
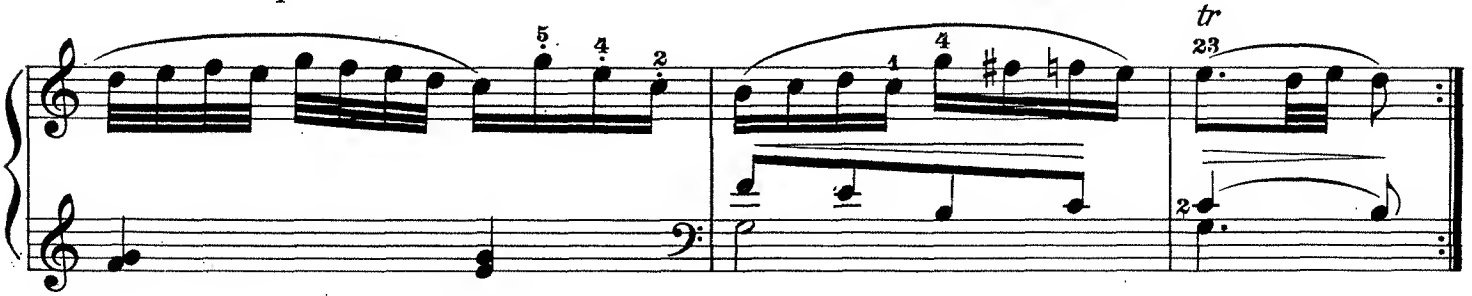
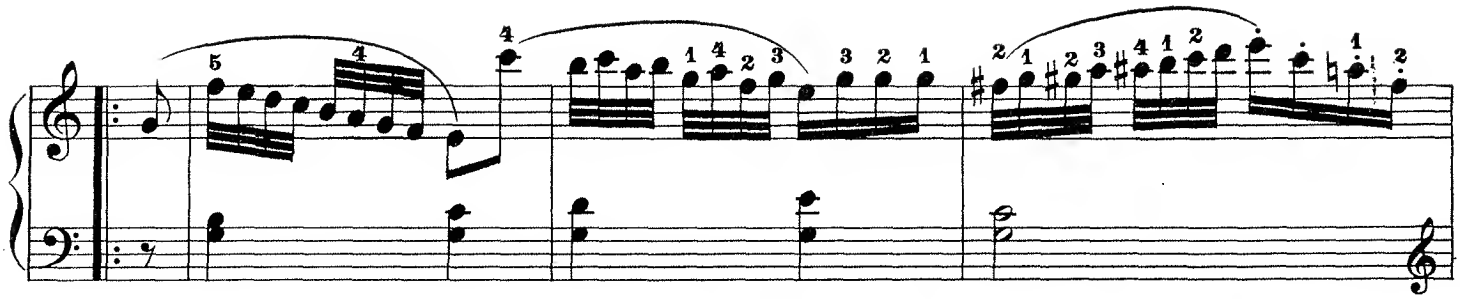
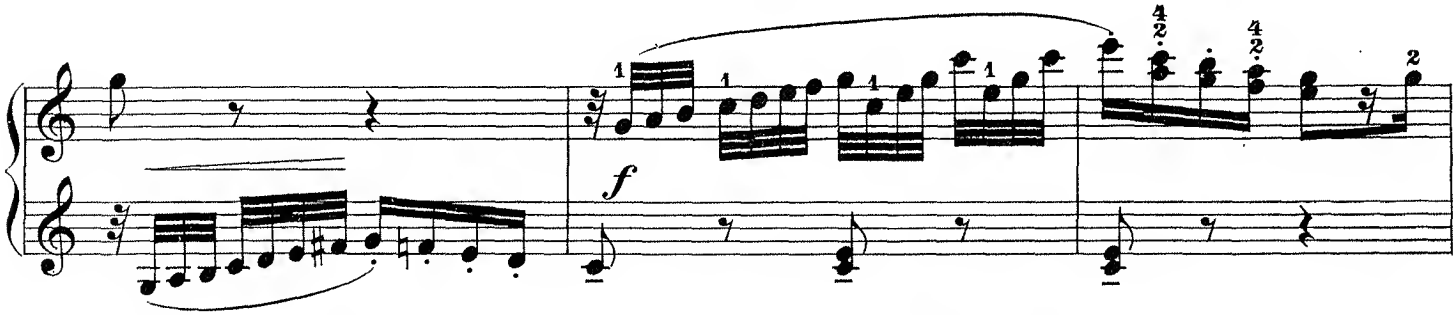
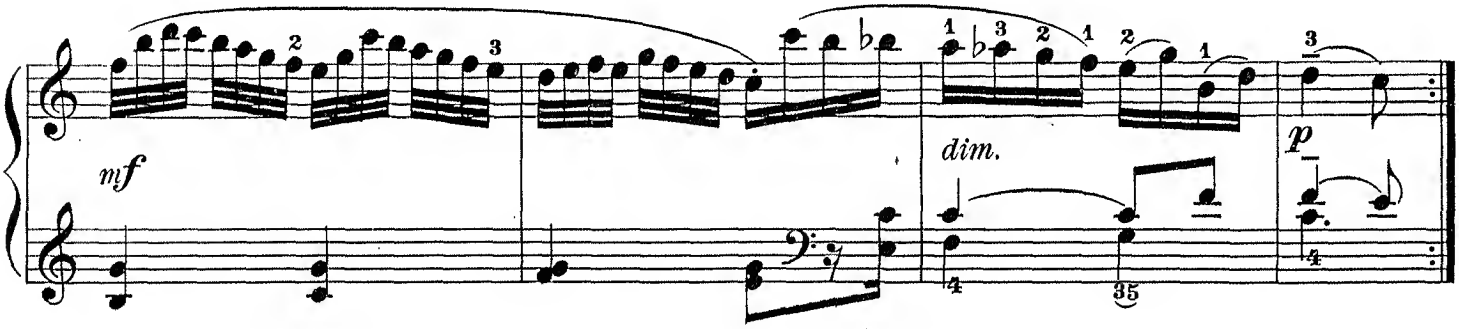
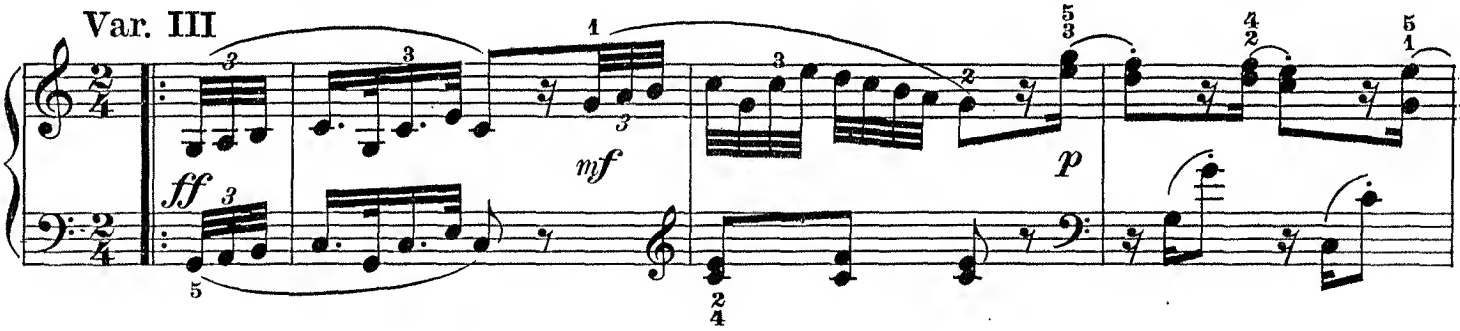


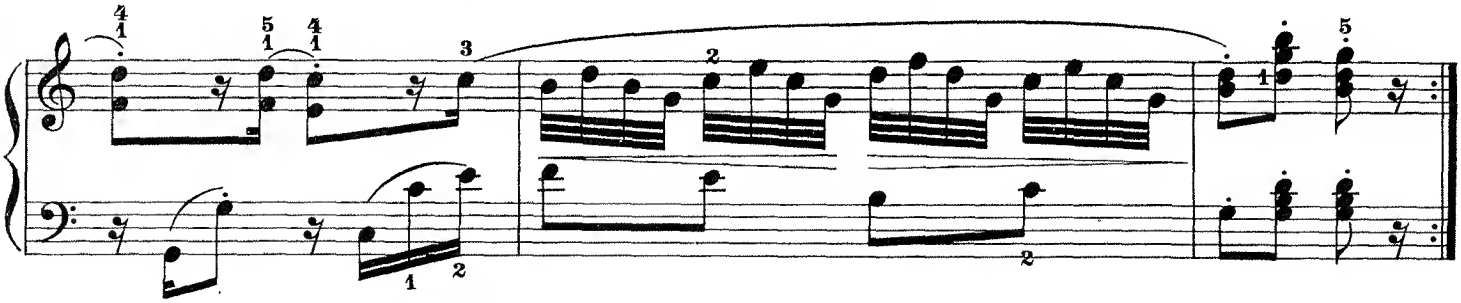


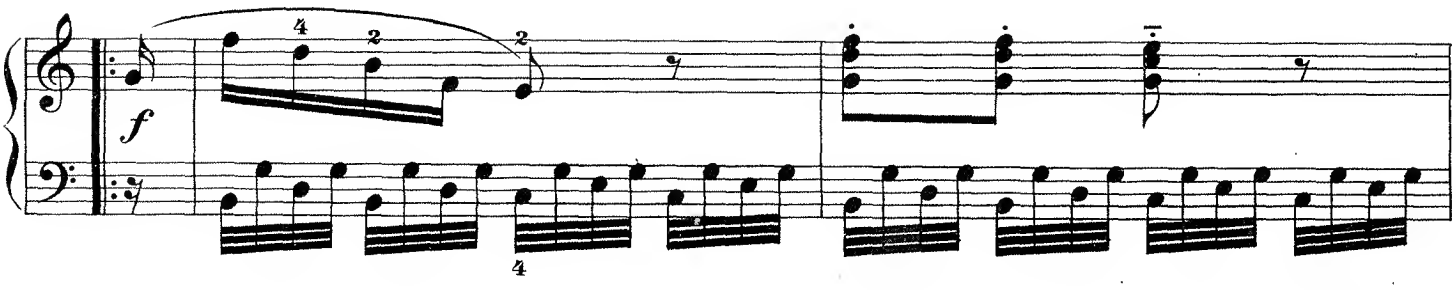



f


mf
dim.
p


Var. III
ff
mf
p

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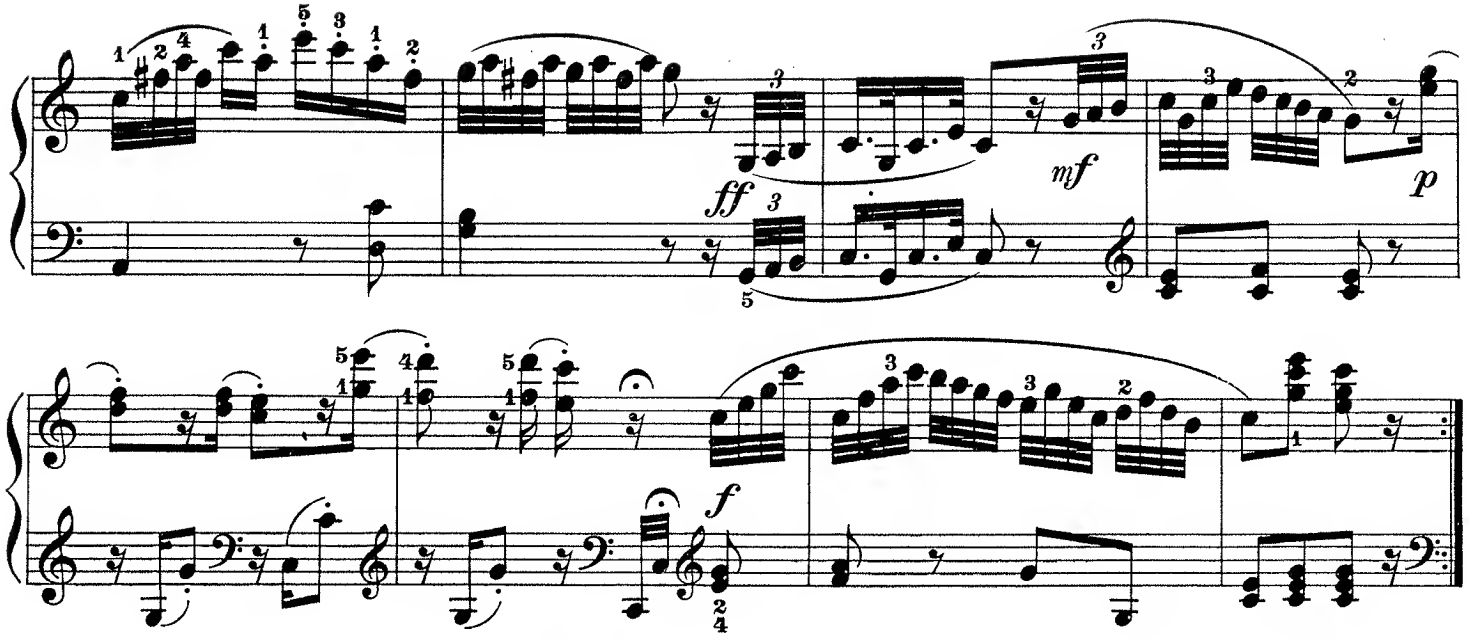

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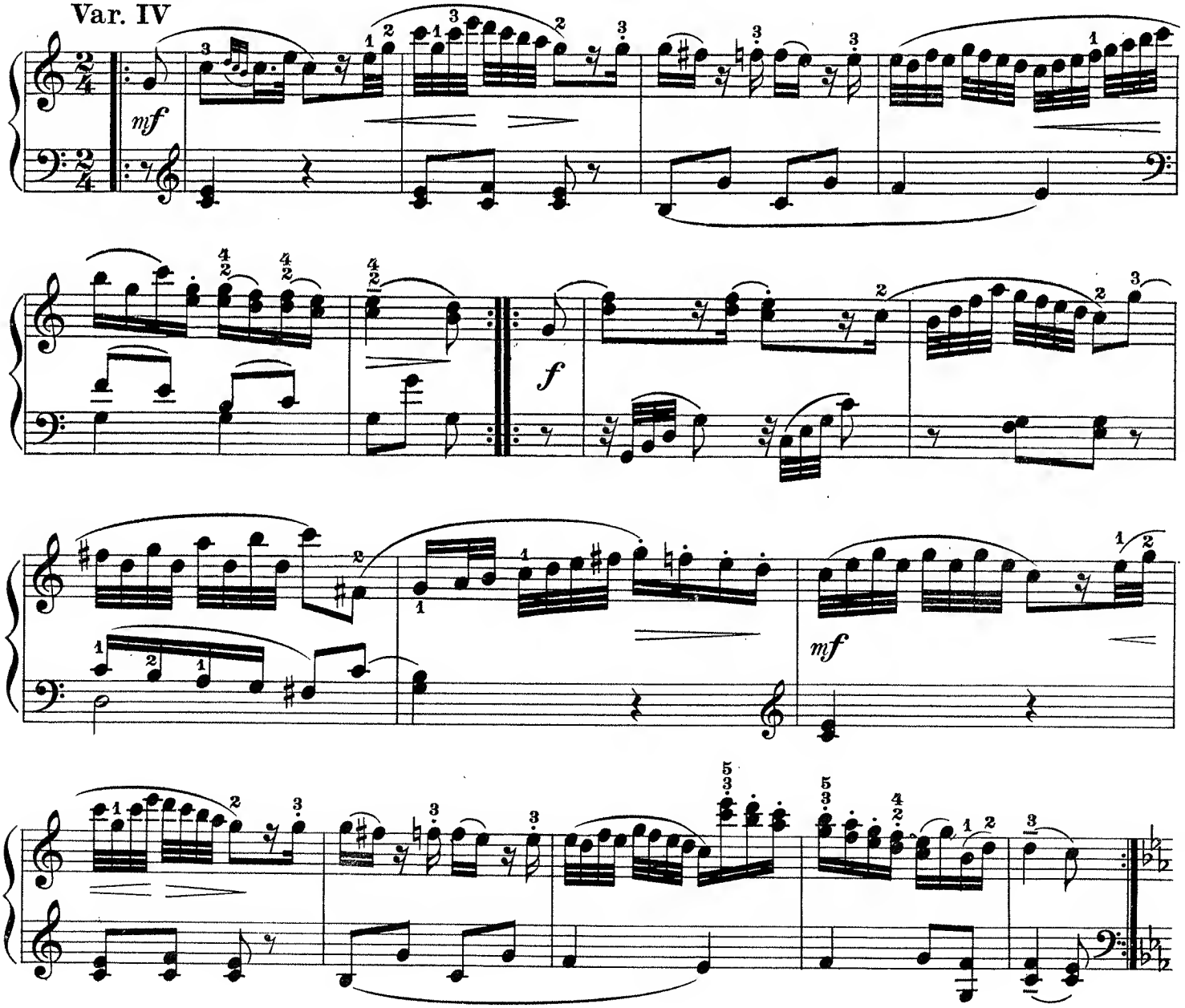
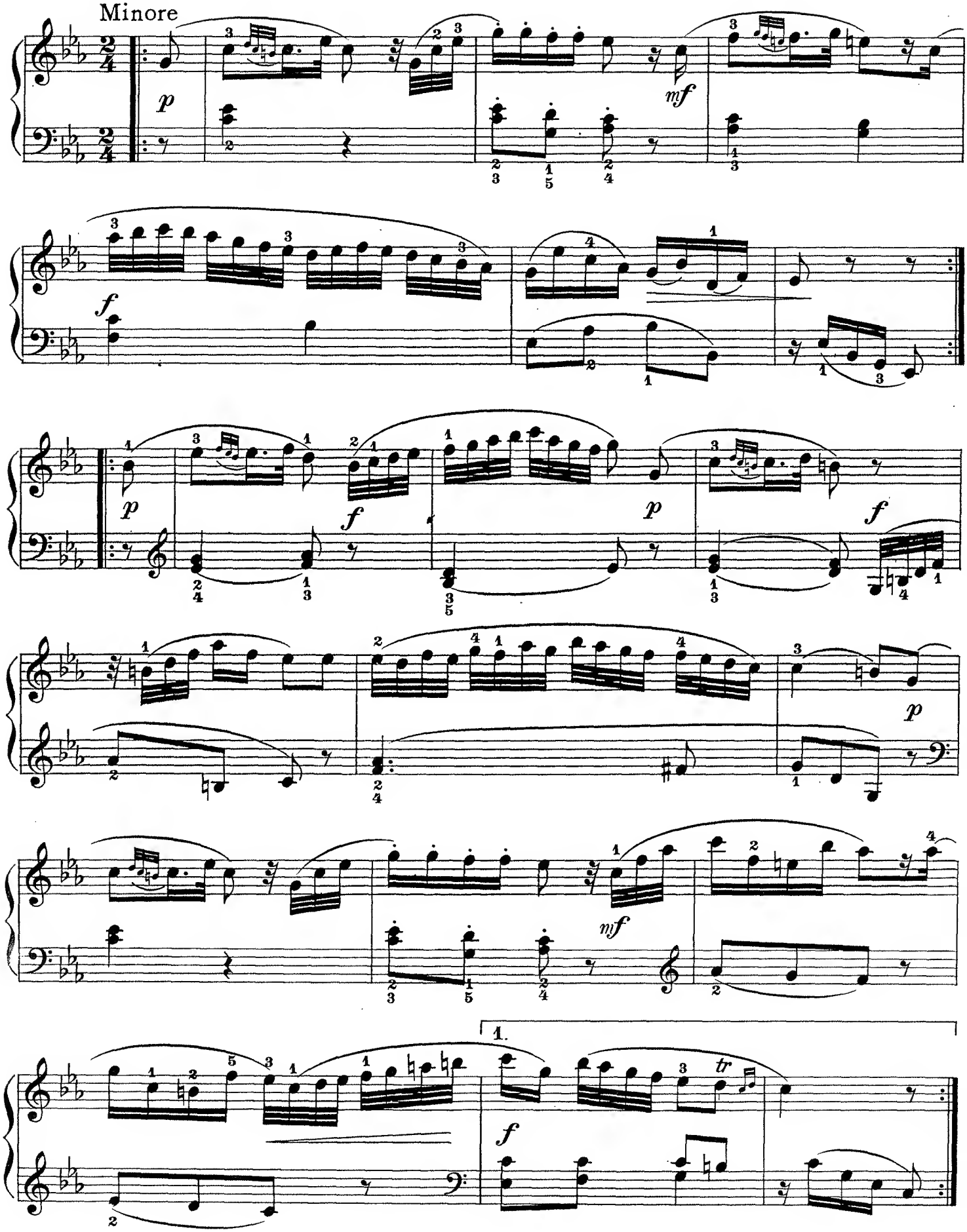
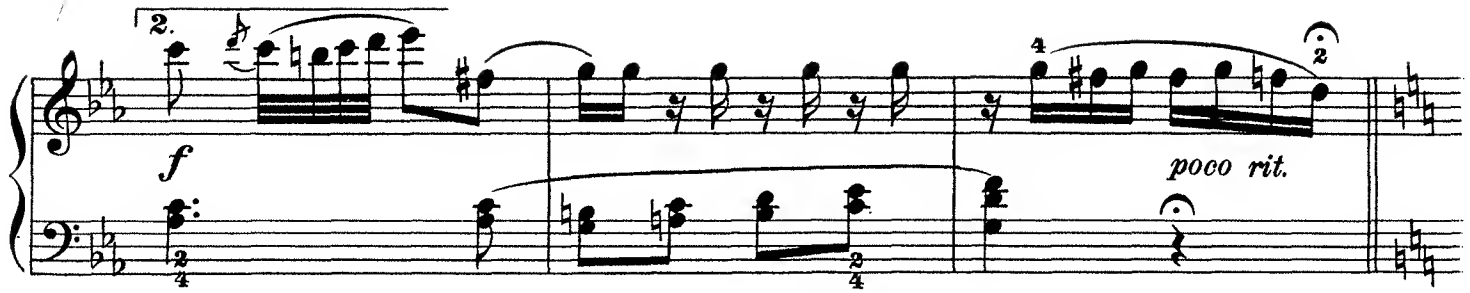
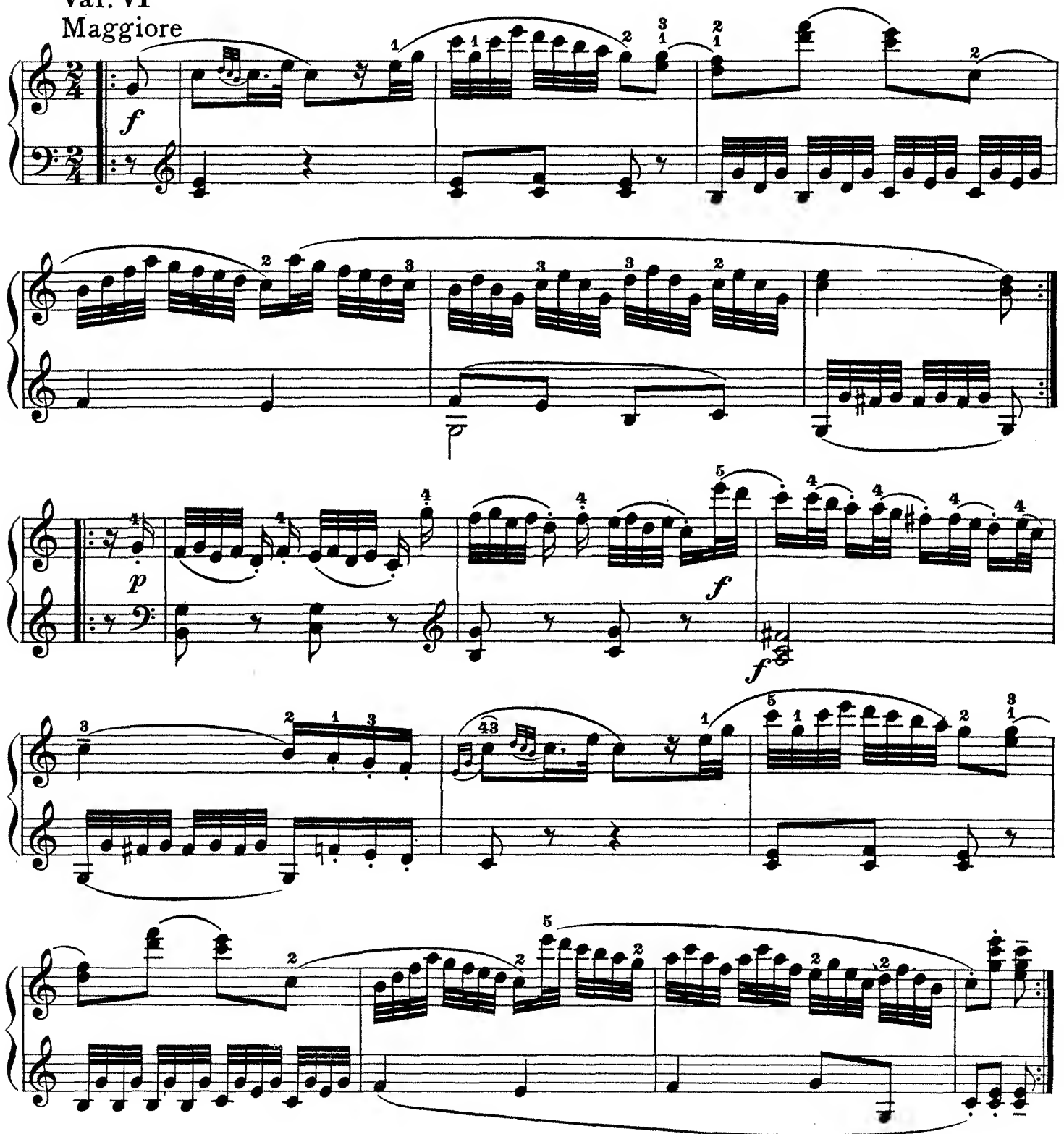


Var. V
Minore



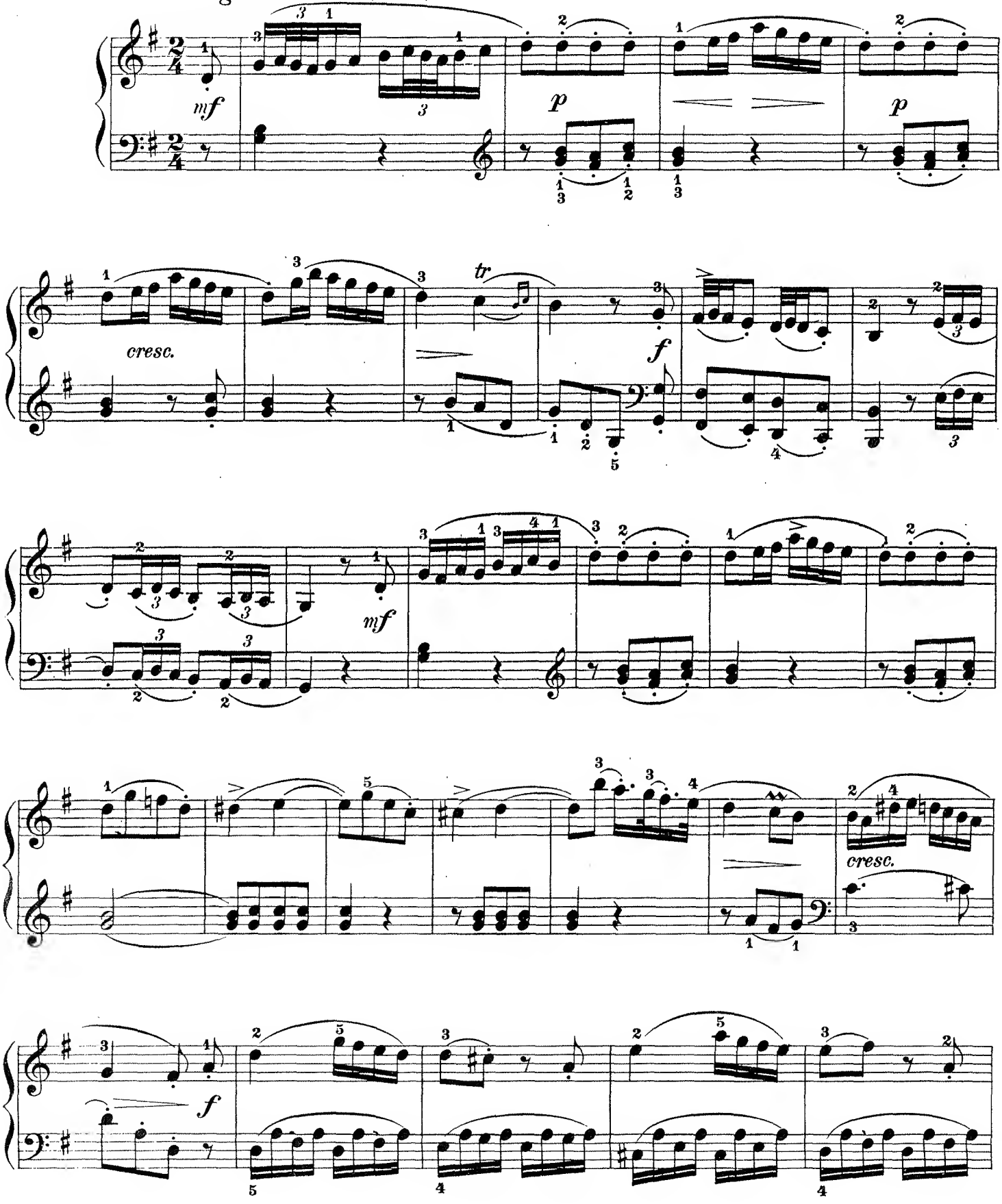


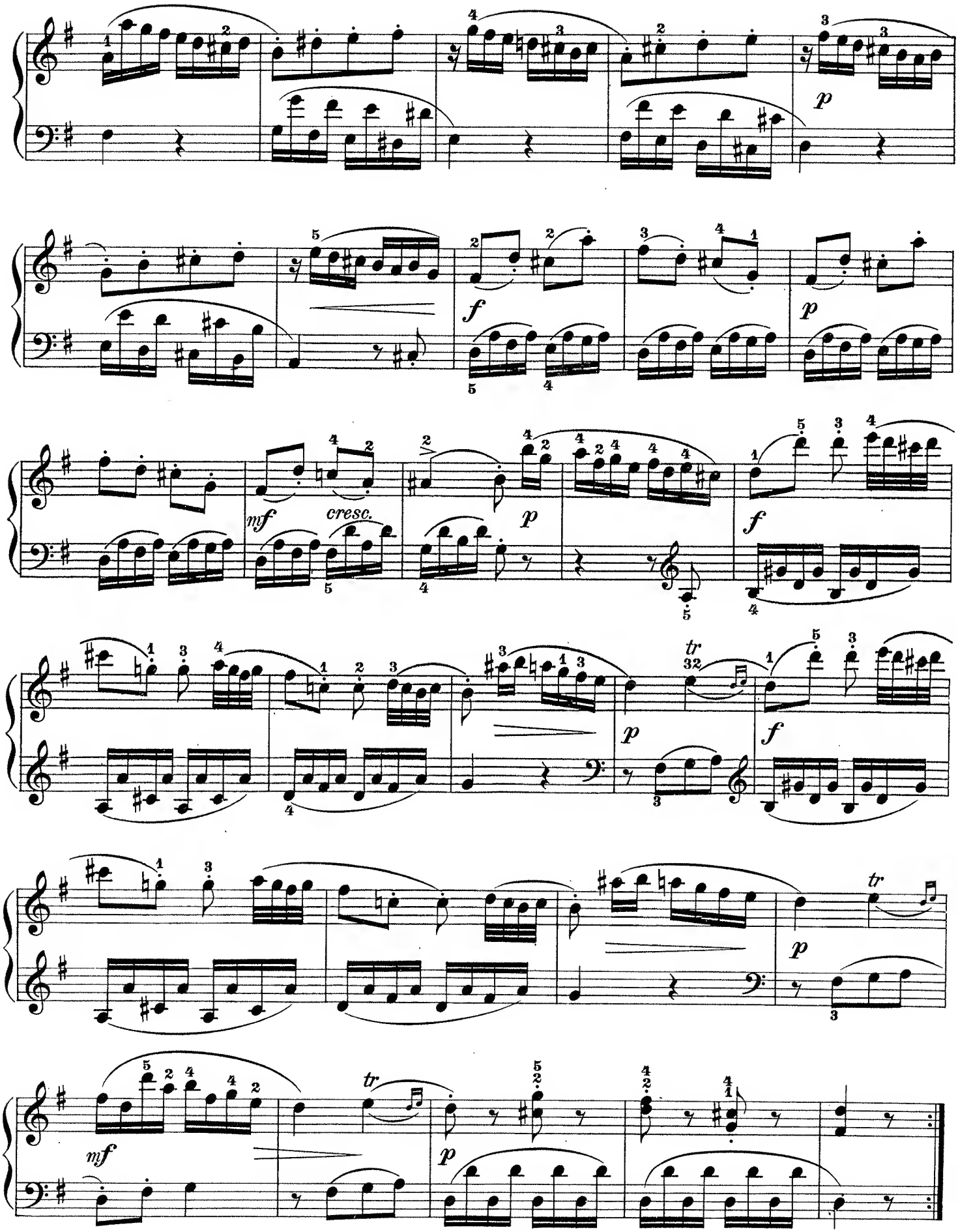
Var. VI
Maggiore

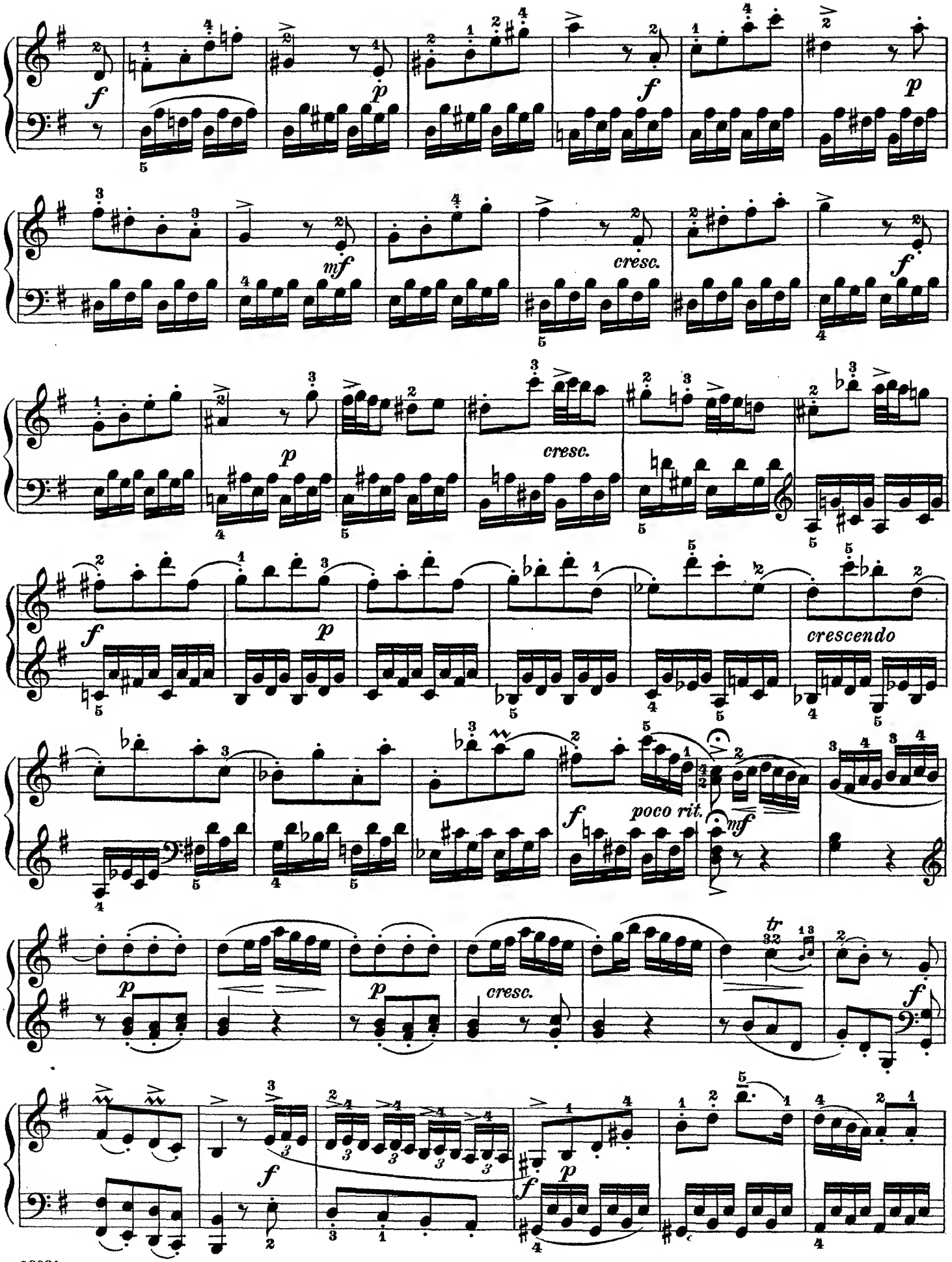


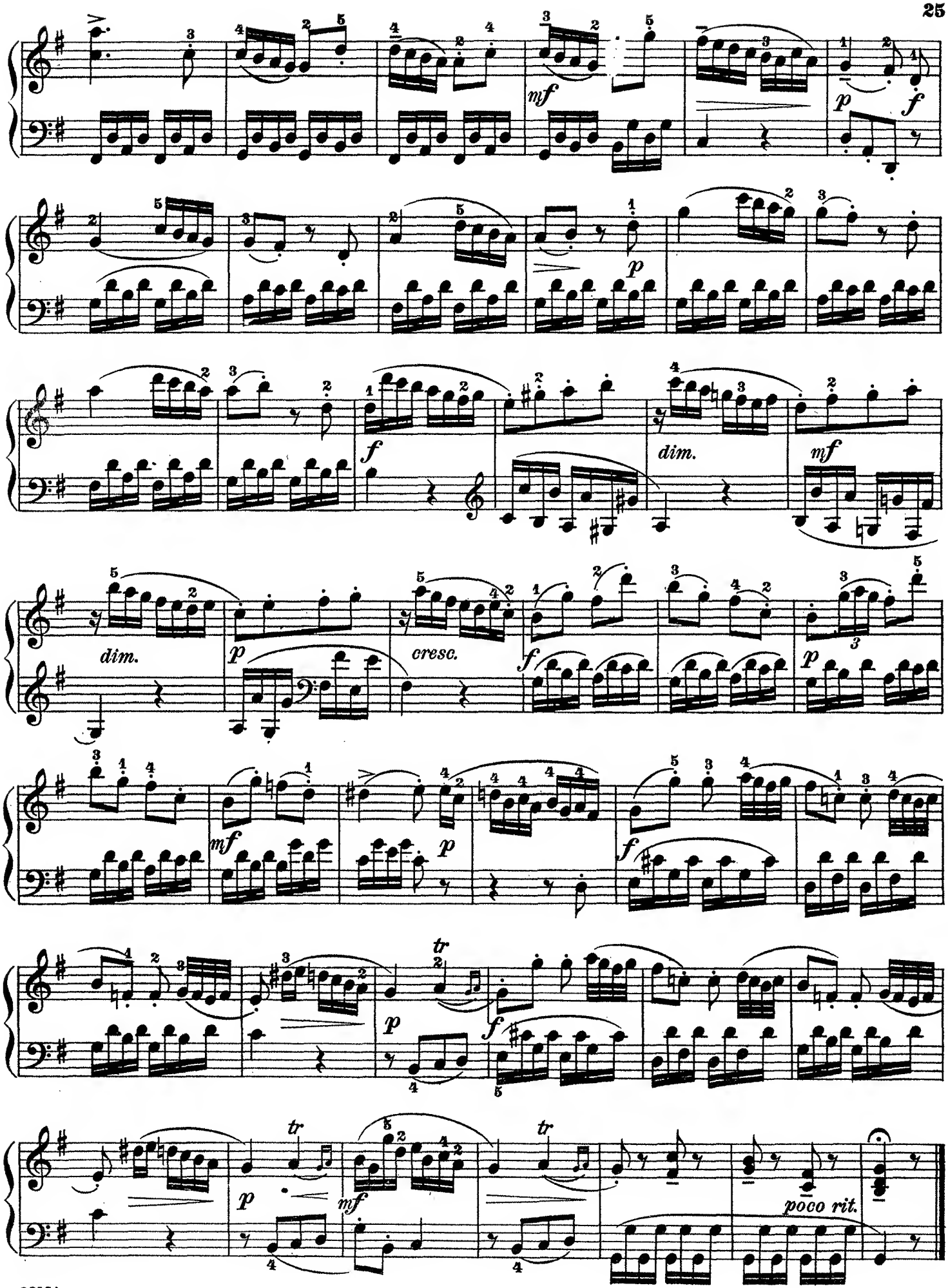
Sonata in G

Allegro con brio (♩= 116)



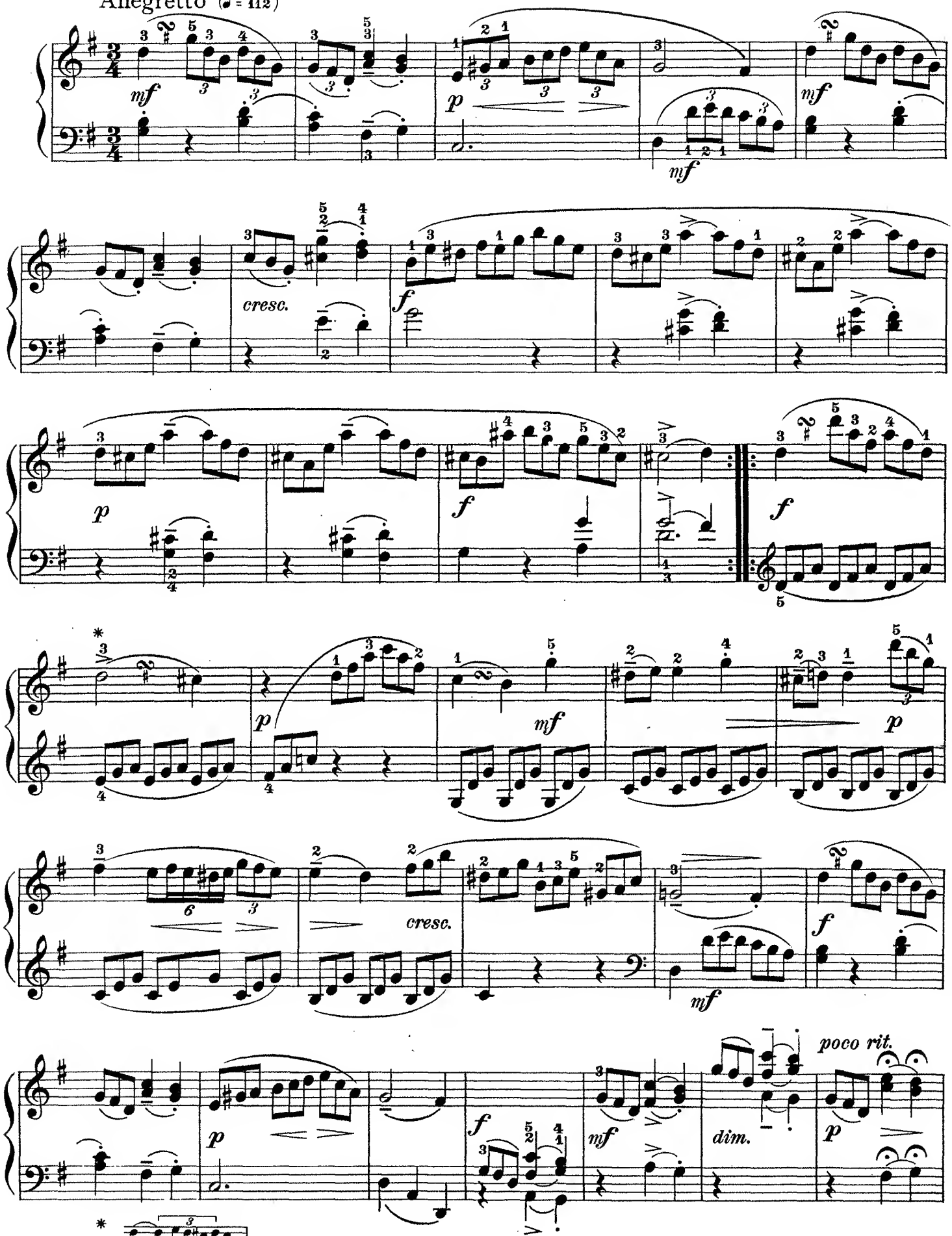

p
f
p
mf
cresc.
p
f
tr
p
f
tr
p
mf
tr
p

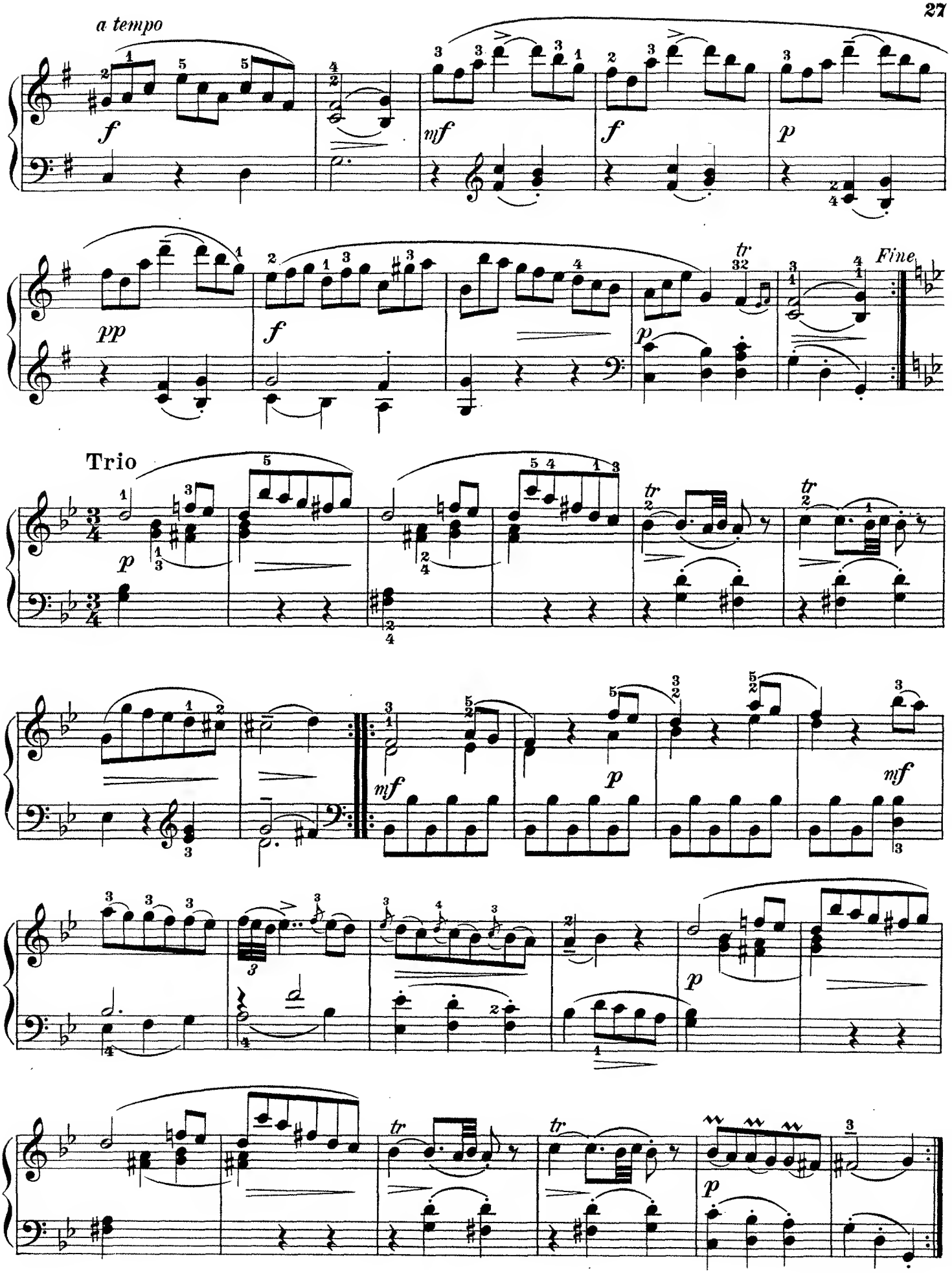

f
p
mf
cresc.
f
p
cresc.
f
p
crescendo
f
poco rit.
mf
p
p
cresc.
tr
f
f
p
f


mf
p
f
p
f
dim.
mf
dim.
p
cresc.
f
p
mf
p
f
tr
p
f
tr
tr
p
mf
poco rit.

Minuetto

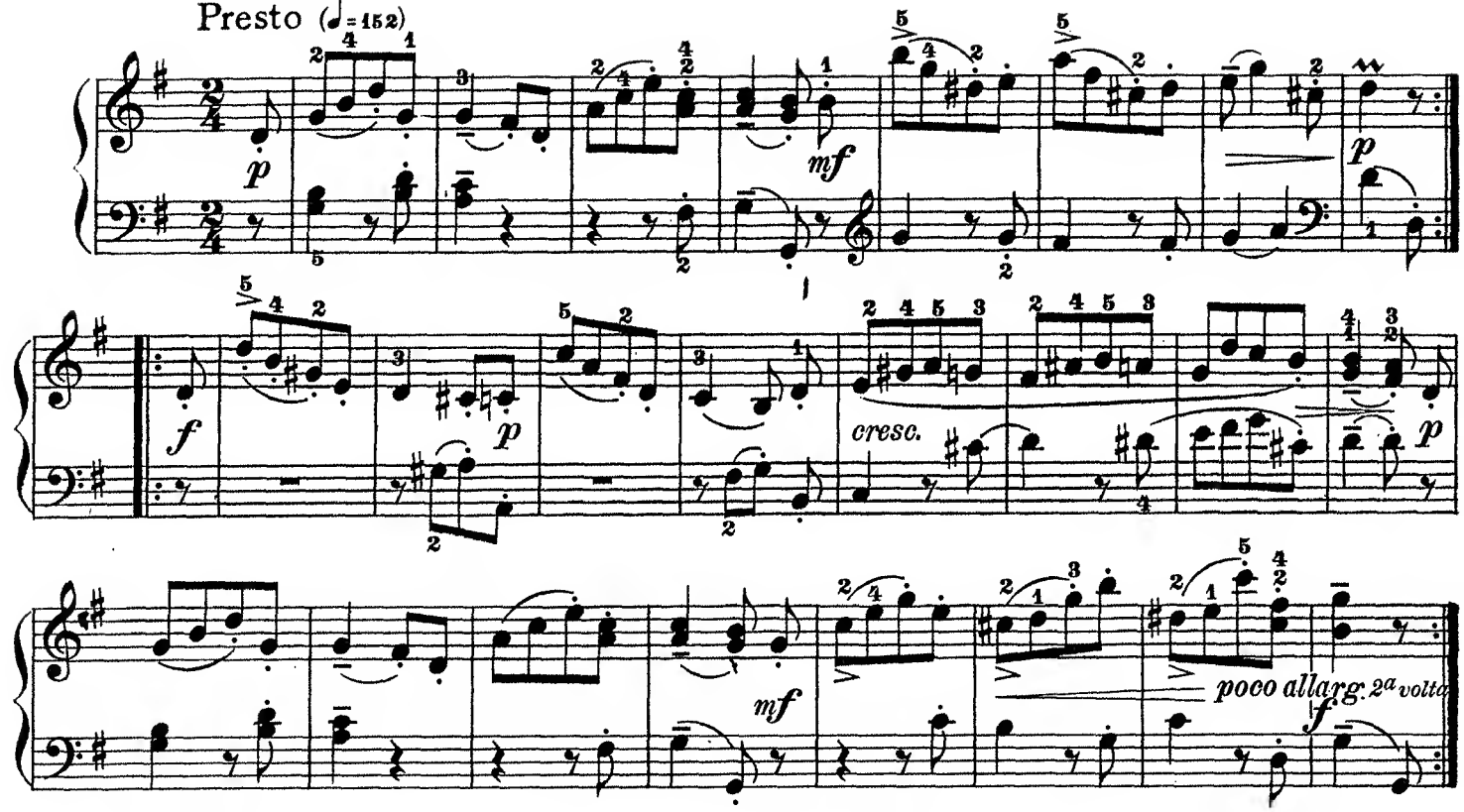
Allegretto (♩ = 112)



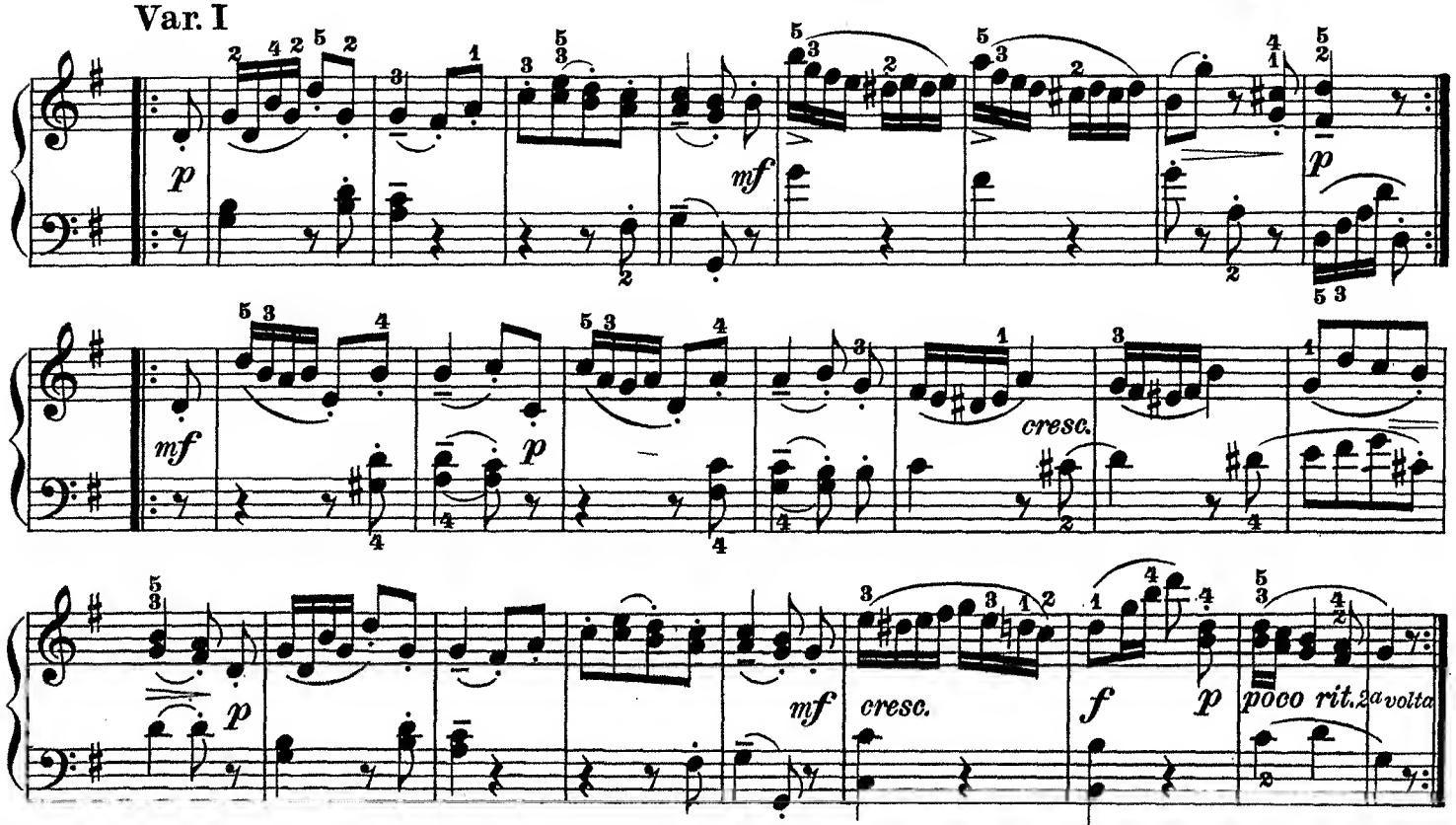

a tempo
f
mf
f
p
pp
f
tr
Fine
p
Trio
p
tr
tr
mf
p
mf
p
tr
tr
p
Menuetto D.C.

Theme

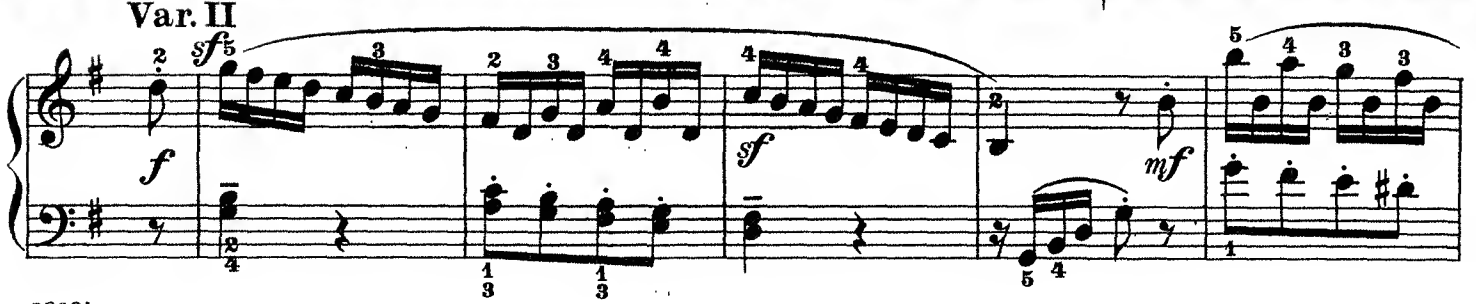
Presto (♩= 152)

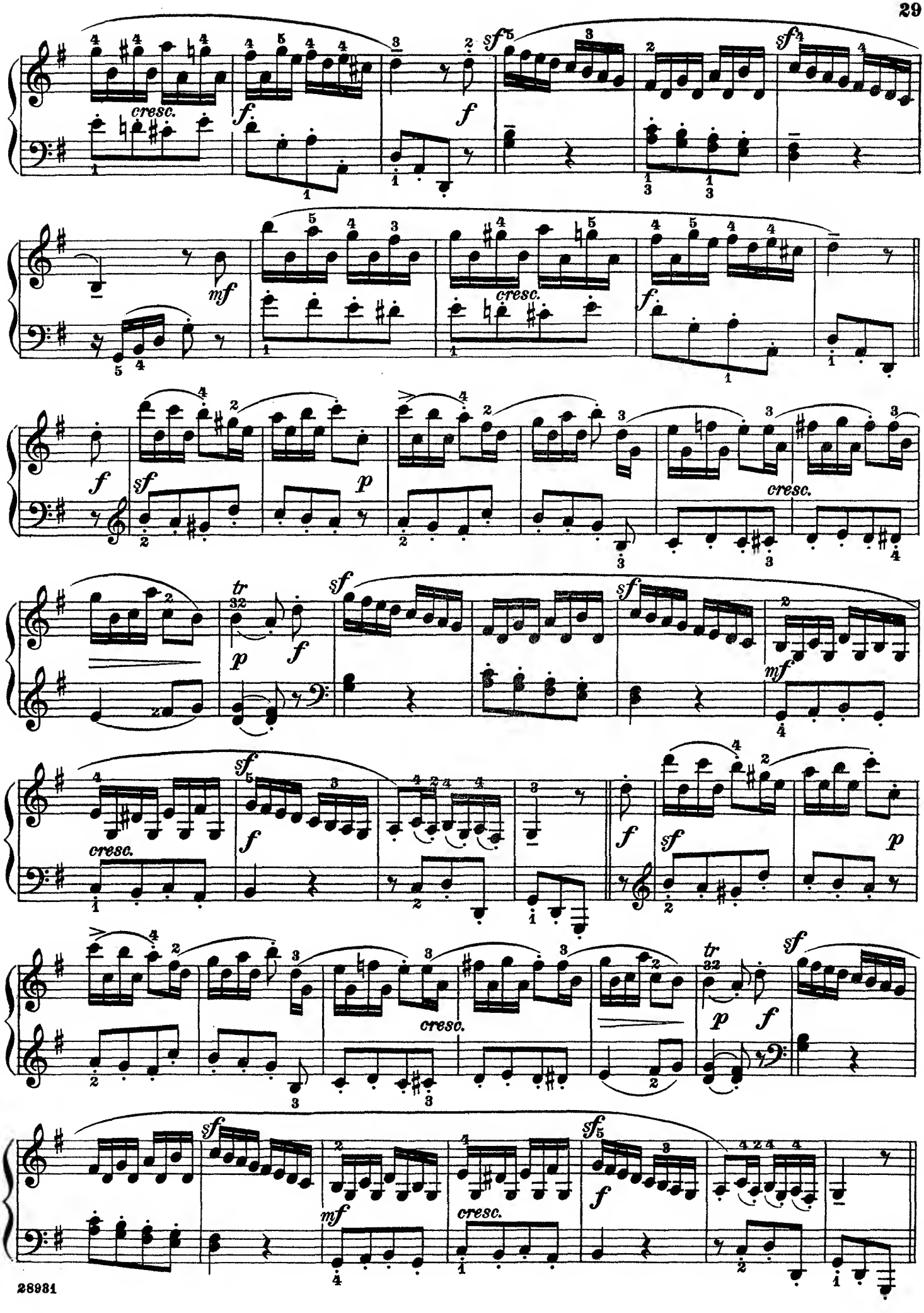


Var. I

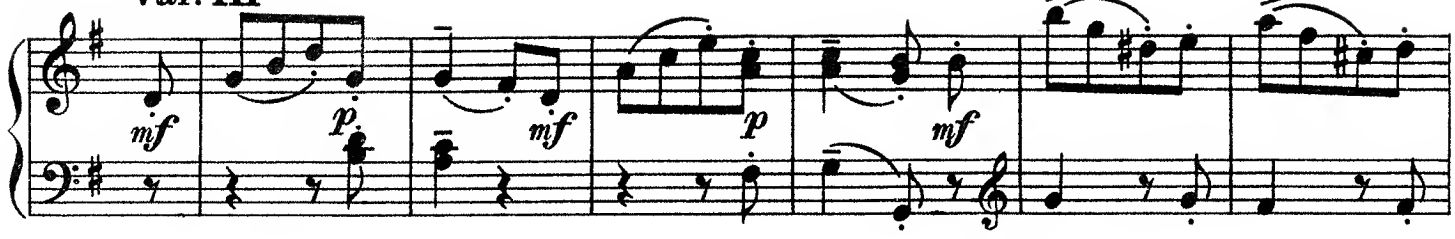


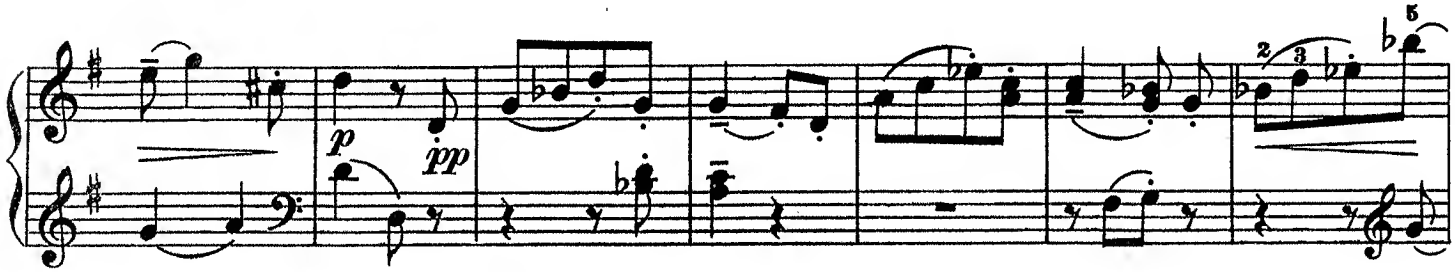
Var. II

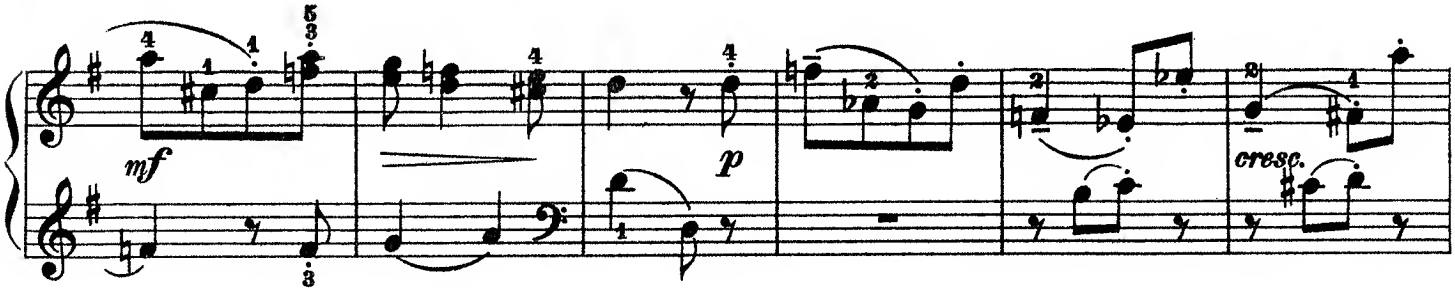


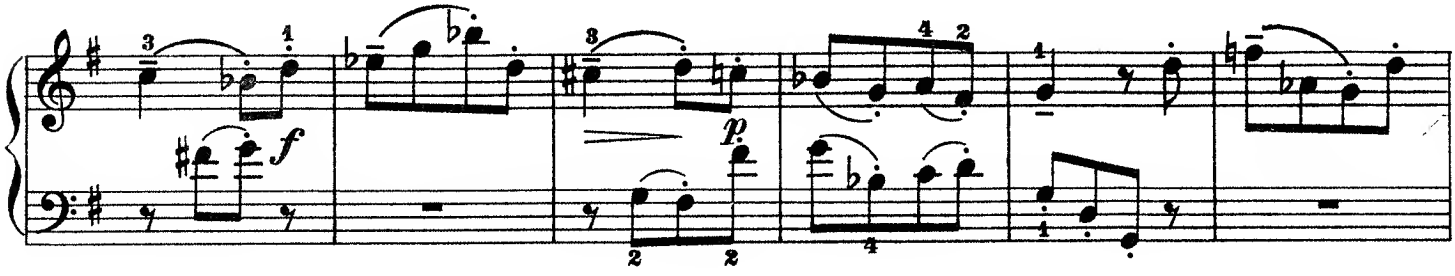

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

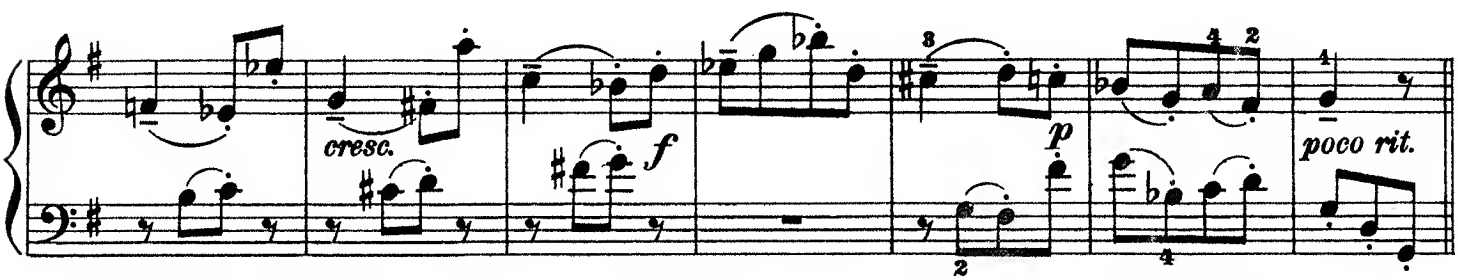
Var. III



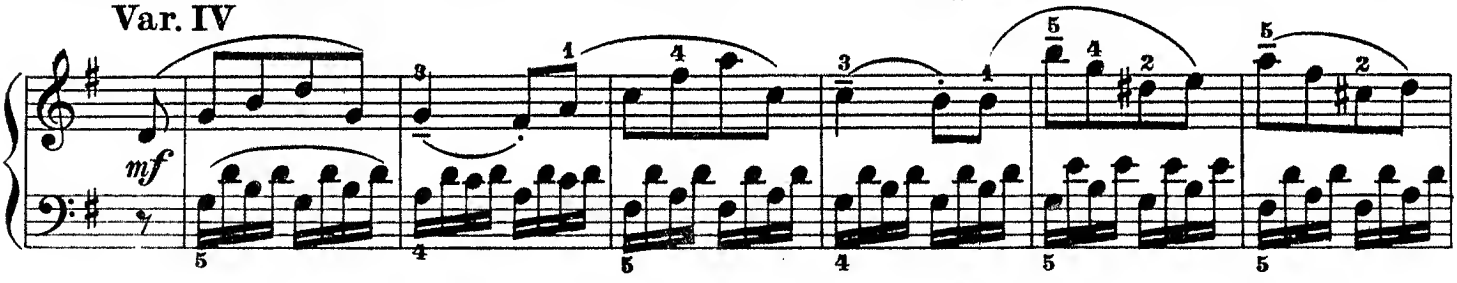


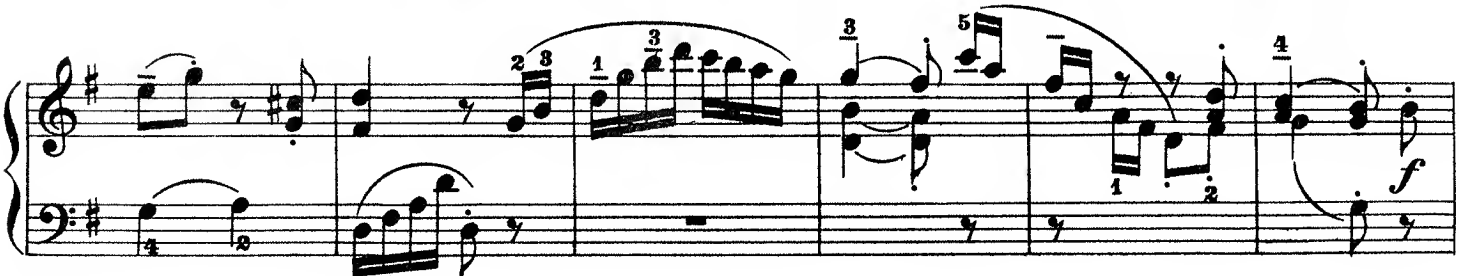


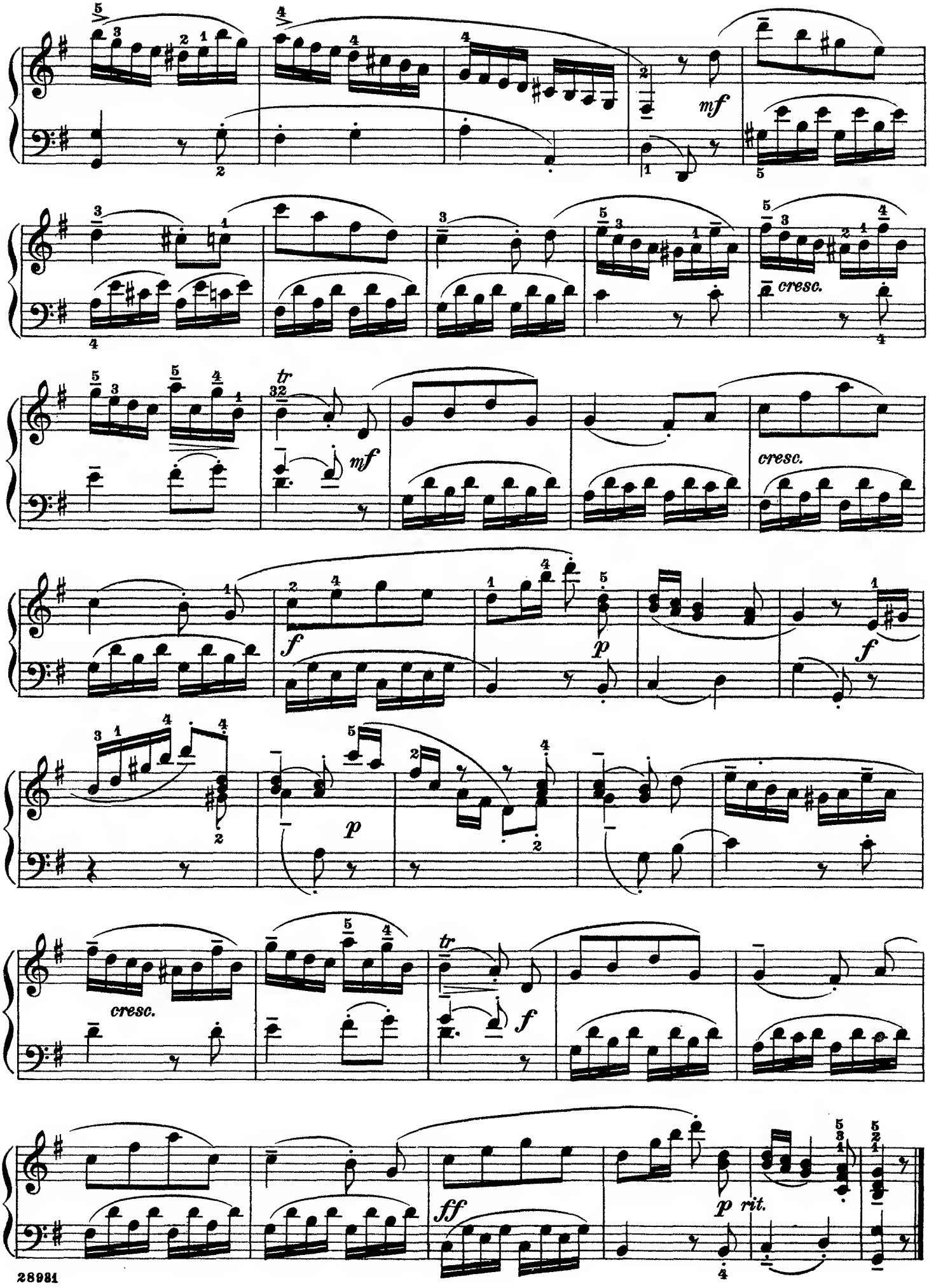




Var. IV






mf
cresc.
tr
mf
cresc.
f
p
f
p
cresc.
tr
f
ff
p rit.